

THIRD SERIES

ns in

Entrance Literature

1895

EDITED BY

Frost & Sykes.



Wm. Sykes

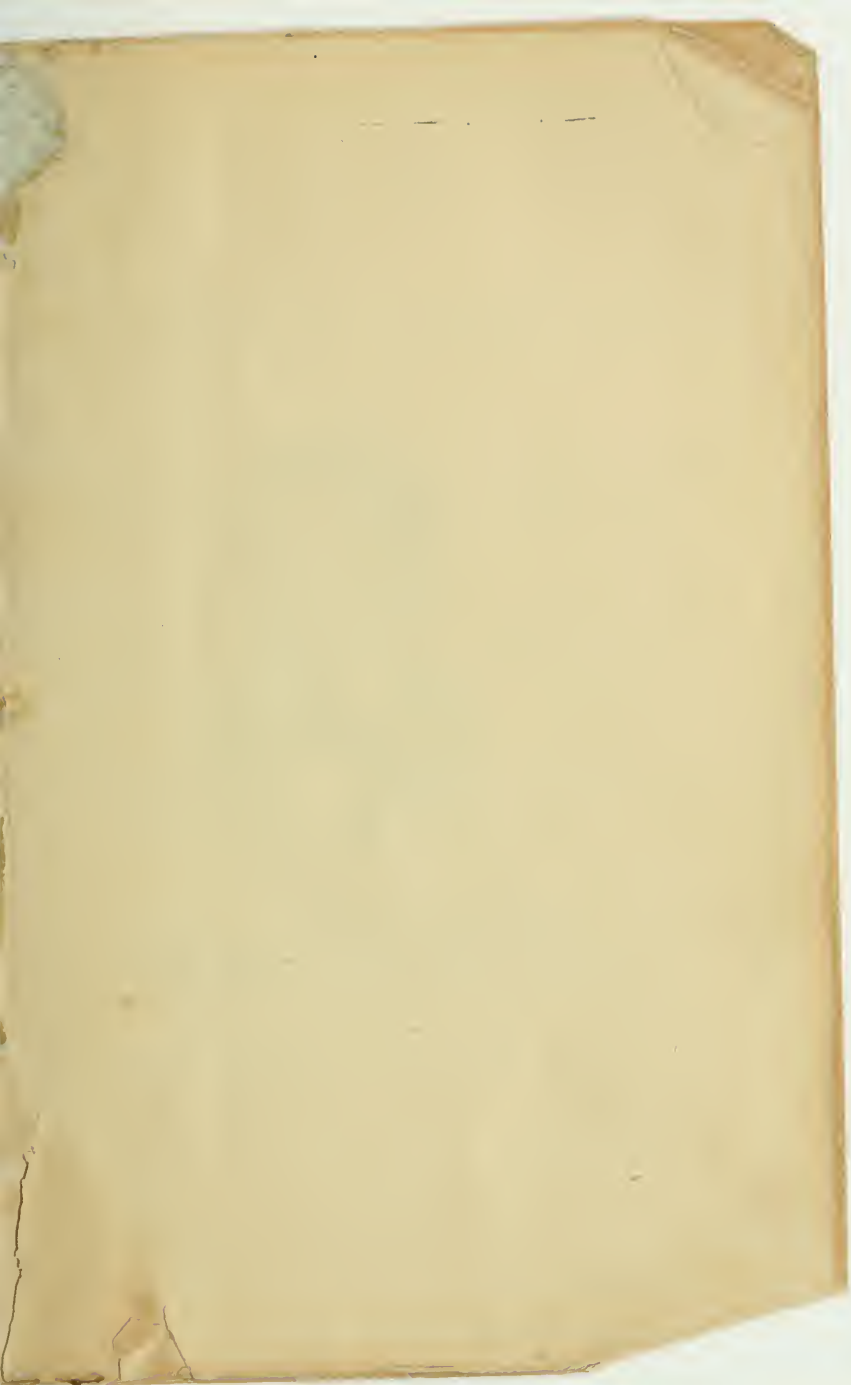
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Third Series

LESSONS IN LITERATURE
FOR
ENTRANCE EXAMINATIONS
1895

BY

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PREFACE.

THE favorable reception accorded the First and Second Series of Lessons in Literature for Entrance Examinations (1893 and 1894) has induced the Editor to undertake the preparation of a Third Series of Lessons intended to meet the needs of pupils taking the Entrance Examination of 1895.

The plan of the Third Series of Lessons varies scarcely at all from that followed in the First and Second. These Lessons will be found to cover the Selections prescribed for special study for 1895, and to contain: (1) INTRODUCTIONS that will put teacher and pupil *en rapport* when the class is about to study a Selection. (2) EXPLANATORY NOTES, covering all difficulties that lie in the way of a full interpretation and appreciation of the Selections. (3) QUESTIONS AND EXERCISES, such as the practical teacher would ask and give in his everyday school work. (4) BIOGRAPHICAL SKETCHES of authors, wherever needed. (5) PORTRAITS OF AUTHORS, which will, it is hoped, add a livelier human interest to the cold details of biography. (6) ENTRANCE EXAMINATION PAPERS IN LITERATURE of the Department of Education of Ontario.

Nothing consequently has been omitted that would aid in the preparation of the prescribed Selections, in accordance with the regulations of the Department of Education respecting the teaching of Literature, which may here with propriety be quoted:—

“The object of the study is to secure the pupil’s intelligent comprehension of and familiarity with the lessons in the Reader. To this end, he should be taught to give for words or phrases meanings which may be substituted therefor, without impairing the sense of the passage; to

illustrate and show the appropriateness of important words or phrases; to distinguish between synonyms in common use; to paraphrase difficult passages so as to show the meaning clearly; to show the connections of the thoughts in any selected passages; to explain allusions; to write explanatory or descriptive notes on proper or other names; to show that he has studied the lessons thoughtfully, by being able to give an intelligent opinion on any subject treated of therein that comes within the range of his experience or comprehension; and especially to show that he has entered into the spirit of the passage, by being able to read it with proper expression. He should be required to memorize passages of special beauty from the selections prescribed, and to reproduce in his own words the substance of any of these selections, or of any part thereof. He should also obtain some knowledge of the authors from whose works these selections have been made."

The plan of having the different lessons written by various teachers has been found very advantageous and has been continued in this Third Series. The corps of contributors will be found representative of our best English teaching. The preparation of lessons by various hands will place at the command of teacher and pupil a harvest of methods of teaching and studying literature which cannot fail to be suggestive, stimulating, and helpful; in the certain hope of which, the Editor commends the volume to the attention of teachers and pupils of Fourth Book Classes.

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ENTRANCE.

Fourth Reader

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I. TOM BROWN.

BY THOMAS HUGHES.

I. BIOGRAPHICAL NOTE.

THOMAS HUGHES was born in Uffington, Berkshire, in 1823. Educated at Rugby under Dr. Arnold, he always felt the strongest attachment for the school and its great headmaster. He graduated from Oxford, in 1845, and was called to the bar in 1848. In 1856 appeared *Tom Brown's School Days*, "a picture of life at a public school, evidently written from the author's own personal experience, and recording the vivid and enduring impressions he brought with him from Rugby." The popularity of this work, both in England and in America, is well known. He has also written *The Scouring of the White Horse*, 1858, *Tom Brown at Oxford*, a sequel to his first work, 1861, and *Alfred the Great*, 1869. Throughout his life he has been active in promoting the welfare of the working classes, in whom he takes a deep interest. He represented the constituencies of Lambeth and Frome in parliament during the years 1865-74.

The extract is from Part II., Chap. I. of *Tom Brown's School Days*.

II. NOTES AND COMMENTS.

The teacher will be familiar with the story of *Tom Brown*, of which there are many cheap editions, and a copy left on his desk for the use of the class would profit them greatly.

In introducing the class to the lesson, it would be well, if they are not already familiar with the story, to arouse their interest by a brief *résumé* of Part I. of the work ; the extract will then have its full meaning and value.

PAGE 17, l. 1. *school-house prayers*.—Prayers conducted by the head master in the boarding-house in the school building.

l. 5. *of all sorts and sizes*.—Note the effectiveness of applying to persons a phrase usually referring to things.

l. 7. *troubles to come*.—Perhaps because they had to be "licked into shape."

l. 7. *he*.—Tom. A good illustration of the danger of being obscure in the use of pronouns.

l. 10. *No. 4*.—One of the school dormitories. How quickly a word or phrase comes to stand as a name ! Compare "Euclid" for geometry ; "Maple Leaf" for Canada, etc.

¶ II., l. 12. *school close*.—The close is the enclosed (Fr. *clos*, Lat. *clausum*) grounds of the school. East shows Tom the close (chap. v.); they went through the quadrangle and past the big fives' court into the great play-ground. That's the chapel, you see; the masters live on the other side; where we are is the little side-ground, right up the trees, and on the other side of the trees is the big side-ground.

PAGE 18, l. 2. *fag*.—"In English public schools, a school-boy who does menial service for another in a higher class in return for which he receives protection and assistance."

l. 7. *verger*.—Attendant.

¶ III., l. 15. *Jackets and waistcoats*.—An illustration of difference in English and Canadian terms; cf. elevator and lift; baggage and luggage; car and carriage.

¶ VI. *staring*.—Note the effectiveness of such words in reporting a dialogue. They are abundant in Dickens' novels; e.g., the selection, "Pickwickians on Ice," in the H. S. Reader.

l. 30. *stole*.—Develop the appropriateness of this word in this connection.

l. 31. *ablutions*.—Washing himself. (From two Latin words, *ab*, from, and *luo*, I wash).

PAGE 19, ¶ VII., l. 10. *His . . . sorrows*.—Compare Christ's promise: "Come unto me, all ye that are weary and heavy laden, and I will give you rest."

¶ VIII., l. 19. *snivelling*.—Literally, running at the nose; hence, whining, weakly tearful!

l. 20. *sharer*.—A colloquial word for youngster.

PAGE 20, ¶ XI., l. 1. *toddlled*.—Usually applied to children, and therefore applicable to the old man in his feebleness.

¶ II., l. 6. *flood of memories*.—Expand the metaphor into a simile. Notice that the expression, "which chased one another through his brain," seems to break this "flood" into individual waves, the one tumbling after the other. Express the whole phrase simply and compare with the original for picturesque merit.

¶ XIV., l. 16. *Arnold's manly piety*.—Arnold was head master of Rugby, and effected almost, or quite, a revolution in its government. His great principle was his reliance on the honor and manliness of the boys. Read the sketch of Arnold in the H. S. Reader, and the book from which that sketch is taken.

l. 18. *the other houses*.—The boarding-houses for the Rugby boys, other than the one in which Tom was.

PAGE 21, ¶ XVI., 1. 3. *cowardice, loathed, lied*.—Note that Tom does not excuse himself but speaks bluntly and plainly to himself.

1. 8. *braggart*.—A word formed from “brag,” to boast. From “drunkard,” “coward,” show the force of the termination *-ard* or *-art* in such words.

¶ XVII., 1. 11. *through thick and thin*.—That is, though hard and easy, over smooth and also rough places ; hence “in spite of all opposition and difficulties.”

1. 16. *bear his testimony*.—Openly declare that he was a follower of Christ. (“Testimony” is the evidence given by a witness ; Lat. *testis*, a witness.)

¶ XVIII., 1. 21. *The ten minutes bell*.—A warning bell rung ten minutes before the school assembled in the morning.

1. 23. *still small voice*.—A phrase from 1 Kings xix. 12 ; applied here to the promptings of his conscience.

1. 29. *the Publican*.—The reference is to Luke xviii. 10-14, publican meaning there a tax-gatherer. In the days of Jesus Christ these tax-gatherers were objects of special contempt on the part of the Jews.

PAGE 22, ¶ XIX., 1. 2. *glimmer*.—Expand the metaphor into a simile.

¶ XX. *exaggerated*.—“Made too much of.” (Lat. *agger*, a heap.)

III. QUESTIONS AND EXERCISES.

I. KINDS OF COMPOSITION.—It is desirable to understand that there are special names for different kinds of writing. We may, therefore, begin our formal work with these terms, first recognizing the thing, then learning the name. Questions such as : 1. What is the author talking about in the lesson ? (About some boys.) 2. What does he tell us about them ? (What they are doing on the first night of term.)—will prepare the way for the next question : 3. Is there any part of the lesson that does not tell of things being done, which is not strictly story ? (¶ II.) 4. What is the writer doing in ¶ II. ? (He describes the sleeping-room.) 5. What two kinds of writing have we then ? (One which tells what is being done, and one which describes things.) [The teacher then introduces the terms NARRATION and DESCRIPTION.] 6. Drill on these two terms by asking pupils to turn to one prose selection after another and classify them as Narration or Description, or neither. 7. It might next be shown that the mingling of Narration and Description in the same piece or same work is almost always the case. 8. From the

drill in question 6, the teacher might indicate that there are other kinds of prose composition besides Narration and Description and thus leave his pupils with the anticipation of further knowledge.

II. PARAGRAPH STRUCTURE.—The chief character of the paragraph should be shown, viz., that, unless conversation as in ¶ V., p. 18, it is made up of *one small part* of the story or description. To see this clearly we must (1) get the subjects of each paragraph. 2. The law of unity of the paragraph must be learnt very carefully, and this law can be finely illustrated by almost any paragraph. 3. If a paragraph should contain one main idea, should there be one sentence specially set apart to express this leading idea? Careful reading will show the topic sentences in the paragraphs, and from this the law relating to the topic sentence may be taught. The law might be simply stated thus: "A good paragraph should have one sentence which expresses clearly the main thought of the paragraph, and this sentence should be placed where it will be the most effective."

III. SENTENCE STRUCTURE.—Probably not very much can be taught regarding the niceties of sentence structure, but some leading points in the formation of sentences may be noted. 1. By simple questioning develop the classification of sentences into long and short. 2. Which (the long or the short) are the more numerous? 3. In ¶ VII., why does the author use the series of short sentences, closing the paragraph with a long sentence? 4. Is this arrangement of sentences (as in ¶ VII.) common in English prose? 5. Do all the sentences begin with the same part of speech? 6. Do all have the subject, subject modifiers, verb and verb modifiers, in the same order? Test this in several paragraphs. 7. Teach from this the value of variety in sentence formation, and illustrate by reference to the value of variety in food, in dress, buildings, and pleasures.

IV. WORDS.—This selection might profitably be used to show the value of clear, simple words, and to correct the false impression so prevalent that "big words" are necessary to a good literary or conversational style.

V. PUNCTUATION.—1. Make a list of the punctuation marks in this extract (the marks, not the names of the marks). 2. What are these marks for? Answer generally and then discuss the purpose of each one. 3. Give the name for each mark and drill on its use. 4. Make good use of the punctuation in the dialogue parts, showing how careful the best writers are in this matter.

VI. SUGGESTED THEMES FOR CLASS DISCUSSION.—The teacher can well do more than teach the meaning, general and particular, and the structure of this selection. It is full of most

interesting subjects for little talks with the class. Every lesson might be opened or closed with one of these little talks, thus arousing the pupil's interest in literature for the sake of thoughts stirred in his mind by his reading. For example, the following themes are suggested : the difference in the education of boys in England and boys in Canada (involving a knowledge of our own school system and of the great "public schools," the many private schools, the Board schools, and the universities in England) ; the loneliness of a boy away from home and his conduct at such a time, and the conduct of others towards him ; moral courage (as revealed in Arthur's saying his prayers), is it common ? should it be so ? What causes operate against it ? Should the strong defend the weak (as in Tom's case) ? What influence has one person over another ?

E. A. H.

V. PICTURES OF MEMORY.

BY ALICE CARY.



ALICE CARY.

I. INTRODUCTION.

WHO does not live over again and again happy moments that are numbered with the past? Happy moments! but then those moments teeming with suffering for the heart, have often in their bitterness that which makes them thrice dear to memory, both on account of the actual pleasure felt in contemplation—for there is a pleasure in pain—and on account of the expectation usually connected with such experiences. Of course, both memory and expectation are modes of belief. In the former, we are concerned with a reality that is over; in the latter, with a reality that is to

come. When we experience a regret in looking back, there is usually a momentary assimilation of that past to the actual present, and then an anticipation of a coming event.

Death comes to all. You remember the familiar lines :

“There is no flock, however watched and tended,
But one dead lamb is there !
There is no fireside, howsoe’er defended,
But has one vacant chair.”

In Miss Cary’s poem, that vacant chair belongs to a little brother. Memory repaints the homely stage on which he played his part. That stage is interesting, not from its scenic effects—the forest, with its oaks, violets, lilies, vines, pinks, and cowslips—but from the little King Canute that ruled all, that was the spirit of all. Our poem pictures the last scene in the drama of the little boy’s life, when

“He fell in his saint-like beauty
Asleep by the gates of light.”

That little fellow may not be *your* brother, but he is human, he *is* your brother. Memory is sweet to you. You associate his death with your present and the future ; while expectation of that glorious Kingdom of Light waxes strong, and you sing with Longfellow :

“There is no Death ! What seems so is transition ;
This life of mortal breath
Is but a suburb of the life elysian,
Whose portal we call Death.”

The poem seems to me one beautiful burst of feeling from a sister’s heart. That sister was surely the guardian of her little brother ; she must have watched over a frail, fragile, feeble flower, too sensitive for our stormy clime. You perhaps know such a sister, such a brother ! The sacrificing affection of the one, the angelic manners of the other, are known to you. He and his surroundings live in the memory.

One is a little disappointed when one learns that the poem is objective ; that there was no real little brother, whom Alice Cary tended, and of whom she is writing, and therefore, that the feelings portrayed are dramatic—in a word that the poem is an artistic make-believe, a pretty piece of imagination. Yet, is it not a poetic excellence, that we realized the sentiments, and could think Miss Cary was writing of her own little brother ? The feelings are so genuine, so free from affectation, that we never suspect they are imaginary and not actual. And I think, whenever I shall see a little brother, tended by a devoted sister—I have seen many—I shall always recall Alice Cary and this nameless little brother.

II. EXPLANATORY.

1. 2. *Memory's wall*.—Memory may be thought of as a goddess ; her palace consists of immense picture-galleries whose walls are covered with pictures, some beautiful, some, perchance, the reverse. The poet directs our attention to the former.

1. 3. *dim*.—Dim is a Saxon word and means dull, dark, not shining brightly ; the sight is dim when it cannot discern perfectly.

1. 4. *seemeth*.—The 3rd pers. suffix *th* is an older form than *s* ; poets use the older form by preference—mainly because it is now less common. In this line note the syllable gained, and the softer sound.

1. 5. *gnarled*.—Pronounce nārl-ĕd. The word means knotty, twisted, cross-grained, and is used very frequently with reference to the oak. How aptly the sound of gnarled represents its meaning.

1. 5. *olden*.—The meaning is the same as of our word “old.” Olden is used only once by Shakespeare. Johnson (1755) says, “This word is not now in use.” Again our poet prefers the archaic word ; it, too, adds a syllable.

1. 6. *mistletoe*.—The word in all its spellings, mistletoe, misseltœ, missletœ, is pronounced mīz'-zl-tō or mīs'-l-tō. The mistletoe is an evergreen plant that grows on fruit trees and sometimes on the oak, the thorn, the ash, the poplar, and derives its sustenance from them. In winter it is covered with small, white, glutinous berries. The mistletoe is inseparably associated with the Druids ; their mistletoe was exclusively found on the oak ; now it is rarely found on the oak.

1. 11. *coquetting*.—Pronounce kō-kēt'-tīng. “To coquet” means “to pretend to love, to flirt.”

III. QUESTIONS.

I. Describe the rime and the metre of the poem.

II. Show that the poem may be divided into the parts (a) Subject—that about which the poet is writing ; (b) Discussion—that which is said of the subject ; (c) Conclusion—the result of the discussion.

III. Enumerate the parts of the discussion, telling the subject of each part.

IV. From a study of the poem, tell when, where, and in what mood, the poet writes the poem.

V. When did the little brother die ? Why is the time poetically appropriate ?

VI. What was the little boy's name? Describe him as you think he was when he used to rove with his sister.

VII. Select from the poem all words that denote color.

VIII. With the first four verses as subject, write a picture of memory; follow the method of the author, but choose different surroundings and characters.

1. 2. Show that "that" is the correct relative pronoun.
1. 2. Why has Memory a capital "M"?
1. 2. Why "wall" and not "walls"?
1. 3. Would it do to say "old dim wall"? Why not? When is a forest dim?
1. 4. What is the antecedent of "that"?
1. 4. Why not say "*the* best of all"? Compare the last line of the poem. Parse "best" in both verses.
1. 5. What is peculiar in the position of the adjectives of this verse?
1. 5. Parse "not."
1. 5. To what verse must you read before you determine why the picture of the dim old forest seems the best of all?
1. 6. How does the mistletoe make the oak dark?
1. 7. What is meant by a "golden violet"?
1. 8. What word shows that the golden violets are not abundant? Parse "below."
1. 9. Name a milk-white lily.
1. 10. What is a hedge?
11. 11, 12. Explain the meaning of these lines.
1. 14. Name a vine that has bright red berries.
1. 15. What is the color of the cowslips?
1. 18. Does "deep" denote sunken or full, or what is its meaning?
1. 19. What word in the verse shows that the forest is compared to a person?
11. 21-24. Read these four verses in the order, subject and predicate. What is poetical in the order of the words? Explain the comparisons. What does "summers" mean? Parse "ago."
1. 32. Show the force of "silently."
1. 33. How are the rays of the sun like arrows?
1. 34. Is "lodged" suitable?
1. 35. Write "saint-like" more briefly. (Saintly.)

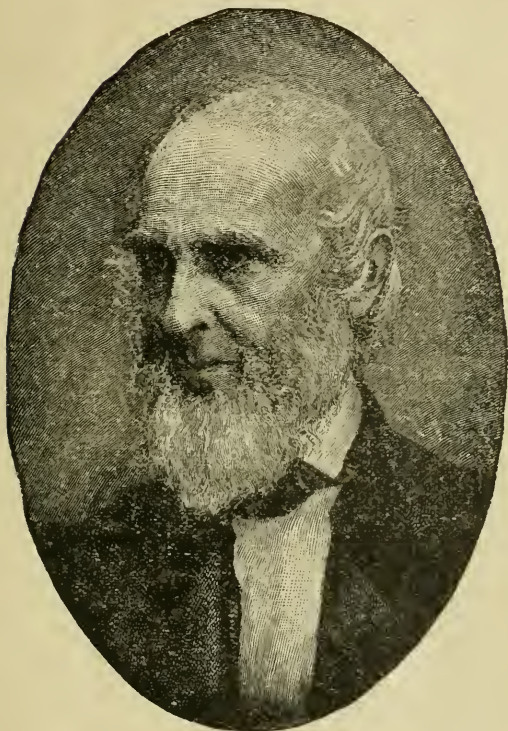
IV. BIOGRAPHICAL.

April 20, 1820, was the birthday of Alice Cary—another descendant of the famous Pilgrim Fathers of Plymouth Rock—and her birthplace was near Cincinnati, Ohio. She died February 12, 1871, in New York. Her parents were poor, honest, and on the whole refined ; yet in their desolate surroundings, they found little opportunity of improvement, and no educational facilities. In 1835—Alice was fifteen—her mother died, and two years later, her father married a woman that proved to be the ideal termagant step-mother, void and empty of any dram of sympathy with learning. But Alice and her sister Phœbe persevered in their studies, and when their step-mother would not let them have candles, they made a lamp of a piece of rag in a saucer of lard—a pretty piece of inspiration for a poet. Phœbe said their library consisted of a Bible, a hymn-book, a history of the Jews, *Lewis and Clarke's Travels*, *Pope's Essays*, *Charlotte Temple*, and *The Black Penitents*. At eighteen, Alice began to write poetry. She contributed prose and poetry to many magazines, and was always a welcome contributor. In 1853, the sisters published *Lyra and other Poems*, and this attempt was so successful that the sisters moved to New York and devoted their whole energy to literature. Their house in New York was the assembly room of the learned of the day. Alice Cary never married, although there is a most pathetic romance in her life—a romance whose sadness, I think, tinges all her writings. In religion she was a Universalist and her doctrine taught her to serve humanity. Of her works I like the *Clovernook Papers*—prose sketches of character—where there is much subjective work ; and *Snow Berries*, a production intended for juveniles. Then there are her novels, *Hagar*, *Married, not Mated*, and *The Bishop's Son*. Her poems, however, give her a rank among the poets of America.

G. L.

X. THE BAREFOOT BOY.

BY WHITTIER.



JOHN GREENLEAF WHITTIER.

I. INTRODUCTORY AND BIOGRAPHICAL NOTE.

A BAREFOOT BOY doesn't seem a very likely subject for a poem, does he? The ordinary verse-maker does not choose such commonplace subjects. But the true poetic instinct and inspiration are shown by the writer who takes the things of every day and shows us the halo that is about them. For there is

beauty in humble things if we could but see. We with dull common eyes need poetic revealers, and Whittier is one of them.

How the critics and the pedants must have laughed when it was said that someone had written a poem on a shirt! And a serious poem, too! The idea of it, how absurd! Professor Bain could have given one hundred and one reasons why there could not be a poem on a shirt. Yet Thomas Hood will go down to everlasting fame chiefly as the author of that very poem. Burns, who was Whittier's prototype and first model, wrote his best poems on humble themes; a mouse or a mountain flower had inspiration for him. James Russell Lowell has glorified the dandelion in verse, and Charles G. D. Roberts justifies himself as our own true Canadian poet in his strong and beautiful sonnets on "Burnt Lands," the "Potato Harvest" and the "Cow Pasture."

J. G. Whittier was born in 1807, near Haverhill, Massachusetts. His father was a farmer and both parents were consistent worthy members of the Society of Friends, or Quakers, as the world calls them. The lad was brought up to work; as soon as he was able he took the cows to pasture and brought them home at night, he drove the harrows over the lumpy fields, he hoed turnips and picked potatoes just as any country boy does nowadays. But he had the country boy's pleasures too; he knew where the bumble-bee's nest was in the red clover and the woodchuck's hole under the stump; he had berry-picking and nutting to his heart's content, and a few years later he enjoyed the fun and frolic of the corn-husking and the apple-paring gatherings. There were few books in the Whittier household and the boy received only a public school education. But he had inherited a love for reading from his mother, and having obtained an old copy of the poems of Robert Burns, he early began to turn into verses the legends of his neighborhood, with the Scottish poet as his model. When William Lloyd Garrison, the leader of the Abolition movement, founded his paper, the *Liberator*, and dedicated it to the Emancipation cause, Whittier became his most ardent assistant. Already Whittier had gained considerable reputation as a poet and had a bright future open before him, but he sacrificed it all in the interest of the downtrodden negro. "He was the prophet and psalmist of the Abolitionists in the three-score years of obloquy and conflict; he lived to chant the victory of Freedom and to receive honor and respect from the whole Union. His anti-slavery lyrics were hasty and imperfect compositions from an artistic point of view, but their moral effect was tremendous. In the region of pure poetry he has gained just fame from his idyllic pieces, especially *Maud Muller* and *Snow Bound*." Several beautiful hymns of his composition are to be found in Unitarian hymn-books. Yet after all, as someone has well said, his life is his finest poem.

Whittier was independent always. As a young man he sacrificed all his highest material prospects at the shrine of duty. He was one of the first Abolitionist writers and agitators. He made himself the champion of the slave when that meant to draw upon one's self the bitterest hatred, loathing, and contempt of the majority of men throughout the land. He was the secretary of the first anti-slavery convention, and, "at an age when bardslings are making sonnets to a mistress's eyebrow, he was facing mobs at Plymouth, Boston and Philadelphia."

Such was Whittier. Let us see what he has to say for us here in this poem on a barefoot boy. We shall see that in this smaller matter his independence shows itself, too. Yet it is not so small a matter, either.

For how the whole world is deceived by clothes! In the Hebrew story of Eden, clothes were the badges of a moral fall, but we have gone so far from that now as to make clothes the distinctive mark of highest humanity. Has not someone defined man as "the clothes-wearing animal"? In enlightened Europe and America there are people who presumedly do not know any better, who seem to think that the perfection of refinement is reached only in a black tail-coat and white kidskins.

We breathe a different atmosphere from all this when we read "The Barefoot Boy." It is like going out of the hot stifling fetidity of the ball-room to the bracing air of the fields and hills.

Barefootedness—unconventionality—is what Whittier glorifies here. As a boy he went barefooted, and as a man he is not ashamed to tell of it. Not in a spirit of pride or boastfulness, but simply as reminiscent and indifferent to what the world thinks. Men who have risen from humble rural obscurity only to some little city fame do not ordinarily talk freely of their barefoot experiences. Even young men, when they first come up from the country to the schools and colleges, the offices and warehouses of towns and cities, are usually reticent in regard to the details of their previous lives. In fact, they are ashamed of them.

But there is no more important education than that which teaches us to be ashamed only of the things which we should be ashamed of. Here is one end which the study of this poem may serve. It may keep some boys from adopting a false and distorted moral standard. For when people are ashamed of things in which there is nothing to be ashamed of, it may readily come about that they will not be ashamed when they should be.

Perhaps the chief value of the piece lies in the wholesome views therein expressed or implied as to what education truly consists in, and of the objects to be attained thereby. Whittier shows us that it is but a small part of knowledge after all that can be gained only at schools, and that there is a very valuable means of education open even to the farmer's hard-worked boy.

It is a wrong notion of this matter that takes many young men away from the health-giving, productive activities of a country life, always in themselves honorable, to the strife and struggle, often mean and dishonest, for the means of living and for fame and honor in the city.

Foolish teachers in the country schools are responsible for some of this. They tell fond parents that this boy or that is too clever to make a mere farmer. It is wrong, they say, to confine one with such splendid abilities to the dreary drudgery of life on a farm. But there need be neither weariness nor drudgery in it beyond what is the lot of man anywhere. There must be something wrong in the teacher himself who cannot show a bright country lad how many beautiful, cheerful, interesting things there are to see and feel in the country if he will only look for them.

There is no lack of means and material for mental development in the country, if only there were someone to show the way in every school section. The ancient Greeks were wise to place the homes and haunts of the gods and muses on the hills and by the fountains and streams of the country, for there are the sources of poetry and of all art and religion. Science may begin there, too. For to the boy with wakened mind Nature throws open her laboratories and museums, where he may freely learn if he will. The Chaldean shepherd-farmers learned the first astronomy on the open plain, and the same stars shine down on the boy of to-day in the same old way. Then in the fields and woods the country boy has most abundantly the best material for the study of botany, ornithology, and entomology. No one has better chances than he to study the mysteries of the beginning of life and the subsequent processes of nutrition, growth, and decay in both animals and plants—shall we call these studies by the bookish names of embryology and physiology? The farmer's boy could study, too, and be interested in chemistry and physics and meteorology, for it is upon the facts and laws of all of these that success in his particular occupation depends. What need, then, to speak of dullness or drudgery here? There is no need. The custom of decrying country life began in the city, and began in ages when natural science was not developed and when all learning was in books and cities.

II. PLAN OF THE POEM.

This poem shows the hearty love that Whittier had for farm-life, and his object in writing it is evidently to show the advantages that boys derive or may derive from living on a farm. In the development of this idea he first describes, in a tone of admiration, the appearance of a typical young farmer's boy (Sec. I.). Next he brings before us the general conditions of country boyhood as regards play, sleep, and health, and especially the wide range and abundant material of a country boy's knowledge and his deep

appreciation of the facts of nature (Sec. II.). Now the poet describes the simplicity and beauty of the conditions of the boy's home life (Sec. III.), and finally he expresses his approval of the innocent joys and unconventionalities of the boy, and refers to the future of such a one with its inevitable hardships of labor and its probable sorrows for sin (Sec. IV.).

Observe that for the sake of literary effect, the poet, in the first section, instead of speaking of country boys in general, refers to one particular boy, whom for the same reason, he represents as being near him and actually addressed by him. In the second section the remarks are more general, but doubtless refer to the poet's own experiences. In the third section the poet speaks definitely of himself, while in the last section the imaginary boy of the first section is again addressed.

III. EXPLANATORY NOTES AND QUESTIONS.

LINES 1-9.—In line 1 and line 9 the poet means to express his admiration for the appearance of the boy, and his well-wishes for him. Lines 2-8 show the particular features which he admires. Observe closely the different elements in the description, vividly picturesque, notwithstanding the reckless way the poet runs about from the feet to the cheek, then to the pantaloons, back to a *sound* from the lips, then to the color of the lips, then the face and the hat. Are the points for description well taken?

1. 6. *strawberries*.—This line fixes the time of the year in which the poet represents himself as speaking the words of this poem.

1. 8. *Through... grace*.—Condensed expression. Through the tear in the brim of the hat, which is worn jauntily and gracefully, a part of the grace being the dilapidation of the hat.

1. 9. *From my heart... joy*.—Repetition of the idea in l. 1. See further repetition in the poem.

1. 10. *I was... boy*.—Is there any relation in meaning to the foregoing or following lines, or is the line simply exclamatory?

1. 11. *O for*.—Exclamatory and emphatic mode of saying "I wish for." What things does he wish for? In substance it all means that he wishes to be a boy again.

1. 11. *painless play*.—Explain.

1. 12. *laughing day*.—This is a case of transferred epithet, with the word omitted to which the epithet "laughing" really belongs. The boy wakes laughing, that is, he is fully rested from the play of the day before and looks forward joyously to another day's experiences. Whittier is here contrasting the boy's joy in

living with the indifference or hopelessness which so often comes over grown-up people.

1. 13. *the doctor's rules*.—What are some of these rules? How far may boys safely go in ignoring them?

1. 14. *Knowledge. .schools*.—Note that the details of this knowledge are the matter of the poem as far as line 31.

1. 16. *wild flowers. .place*.—Country pupils might be asked to illustrate, naming the most characteristic flowers of the seasons and the places where they are to be found. Try, for example, the violet, hepatica, blood-root, columbine, wild-rose, lady-slipper, water-lily, aster, golden-rod, and the blue-fringed gentian.

1. 17. *Flight of fowl*.—When the birds come and go in their migrations; perhaps also their mode of flight, as no two kinds of birds fly just alike. What birds first come in spring to Ontario? Compare the flights, say, of the wild duck and the kingfisher.

1. 18. *tenants of the wood*.—What are some of the creatures meant here, and what habits of theirs would the boy know?

1. 19. *How the tortoise. .shell*.—Does this mean merely that the boy knows the manner in which these animals act in the cases mentioned, or rather that these are the features or characteristics that he notices most, knowing many others?

1. 21. *sinks. .well*.—No allusion to a cavity for water. The word "well" shows that the poet needed a rhyme for "shell" and "cell," and the mole burrows round holes, which, though usually horizontal, in some places come vertically to the surface.

1. 22. *How the robin. .young*.—Is this the manner or the material of the feeding, or both? Explain the expression in both senses.

1. 25. *Groundnut*.—Defined by the *Century Dictionary* as "the *apios tuberosa* of the United States, a leguminous climber with small tuberous roots." This plant is sometimes called the wild bean. It has little pods about an inch long. There is another kind of groundnut that is not a climber and does not bear pods.

1. 27. *cunning*.—Skilful. Compare "Hiram. .was. .cunning to work all works in brass." 1 Kings vii. 13, 14.

1. 28. *walls of clay*.—The nest of the wasp.

1. 30. *architectural plans*.—i.e. the result of the plans, the symmetry and strength of the nest.

1. 32. *eschewing*.—Is it nature as a teacher keeping clear of books, or is it the boy as a learner eschewing books and going to nature? Are books then of no assistance, not even in the study

of nature? Whittier perhaps refers to the exclusive attention given in his day to such studies as Latin Grammar, to the entire neglect of natural science.

1. 33. *Nature . . asks.*—What precisely is meant by nature here? How does nature answer? Does nature answer all the boy might ask, as, for instance, how is it that of two trees growing side by side, one produces sweet apples, the other sour? Yet show that the physical sciences are being built up from the answers of nature to our questions. Note that we question nature both by observation and by experiment as the boy did. The teacher should read in this connection Huxley's famous description of the education given by nature. It is in the High School Reader.

1. 34. *Hand in hand . . joy.*—Compare the extract from Bryant's "Thanatopsis," written when the poet was but a boy :

"To him who, in the love of nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty."

1. 36. *Part and parcel.*—A common-place phrase to be taken as a whole,—“thoroughly a part.” The line means that the boy shares in all the joys of nature, and that nature rejoices in him.

1. 42. *regal tent . . monarch.*—The whole dome of the sky is the tent. The clouds in the west at sunset are purple high in the air and golden near the horizon. The epithet “cloudy-ribbed” refers to the lines of clouds dappling the sky. Observe the situation carefully and the manner in which the idea of royal splendor is introduced and carried on. Compare the poet's idea with that in this paragraph from “My Chateaux,” in “Prue and I,” by G. W. Curtis :—

“Titbottom suddenly exclaimed, ‘Thank God! I own this landscape.’

“‘You?’ returned I.

“‘Certainly,’ said he.

“‘Why,’ I answered, ‘I thought it was part of Bourne’s property.’

“Titbottom smiled.

“‘Does Bourne own the sun and sky? Does Bourne own that sailing shadow yonder, or those ghosts of hills that glide pallid along the horizon? Bourne owns the dirt and fences; I own the beauty that makes the landscape.’”

1. 46. *for music.*—Does this mean instead of music, or that it really was music?

1. 47. *orchestra.*—The little tree frogs pipe away seriously in flute-like tones; ordinary half-grown frogs trill with genuine

sweetness; anon the hoarse “tr-ronk,” “tr-ronk” of an old patriarch frog breaks in with the bass of a trombone.

l. 48. *noisy choir*.—Reconcile this with “music” and “orchestra.”

l. 50. *pomp and joy*.—Pomp and circumstances to produce joy.

l. 57. *Fresh baptisms*.—Physical renewal or regeneration.

l. 61. *prison cells of pride*.—So a country boy might regard shoes in summer, except when worn as a protection on rough ground. Doubtless, too, shoes are often worn rather from pride than need. In some country schools most of the children go barefooted. Frequently some of them are compelled by their parents to wear shoes solely as a mark of superior gentility to the others. What also of the tight shoes of slaves of fashion? Notice that further on the poet recognizes the need of the feet being shod for work.

l. 64. *mills of toil*.—Nearly all human work is as much a matter of repetition as is the movement of the horse in the tread-mill. Illustrate.

l. 65. *moil*.—Toil, drudgery.

l. 70. *could'st know*. Could'st realize how happy thou art before thy happiness disappears.

Notice the extended metaphor in the last lines—the boy exposed to danger from sin as the traveller from quicksands. Remark as well the deep moral earnestness of the poet, as he wishes a pure and happy life for the boy. This last section is in substance more didactic than the rest of the poem, yet it is poetical in spite of Edgar A. Poe's dictum that a “didactic poem” is a contradiction. Compare the conclusion of “The Humble Bee,” and of other poems.

XVIII., XX. THE VISION OF MIRZA.

 BY JOSEPH ADDISON.

I. BIOGRAPHY OF THE AUTHOR.

JOSEPH ADDISON was born in 1672. His father was Dean of Lichfield, in Wiltshire. From early childhood Joseph was a close and laborious student. He passed through several schools, the most notable of which was the Charterhouse, and entered Oxford. At Oxford he distinguished himself especially in a knowledge of Latin, and graduated in 1693. For eleven years after this date he was engaged in literary work which won for him in his own day a high reputation. The leading Whig politicians, Montague and Somers, encouraged him to employ his pen in politics. But his early works were mainly on literary and classical subjects. Through the influence of Somers he obtained in 1699 a pension of £300, which enabled him to "travel and qualify himself to serve His Majesty." He travelled in France, Italy, Switzerland, Holland, and Germany, until in March, 1702, the death of King William drove his political friends from power, and he returned to England. During his travels he wrote several works that show his peculiar style and humor. *Letters from Italy*, *Dialogues on Medals*, *Cato*, were written wholly or in part at this period.

On his return his knowledge and literary ability recommended him again to the politicians. He was solicited to write a poem glorifying the Duke of Marlboro', who had but recently won the battle of Blenheim. The poem thus written to order was the *Campaign*. It was received with extraordinary applause at the time, but to us there seems to be very little merit in it.

Political advancement came readily to the polished and versatile writer. In 1704, he was appointed to succeed Locke as Commissioner of Appeal in Excise, an office which was practically a sinecure. In 1706, he became an under-secretary of state. Next year he accompanied Lord Halifax on a mission to the Elector of Hanover, and in the year after he was elected a member of parliament. Though he never took any part in parliamentary discussions, he was returned for each successive parliament till his death. It is said he never spoke in the House but once, and then he had to sit down in confusion.

Previous to 1710 his official duties occupied his time, but the accession to power of the Tories again threw him into literary work. For four years his principal employment was the composi-

tion of those periodical essays upon which his fame mainly rests, and which, indeed, have gained for him a place among the most renowned of English writers.

At the Charterhouse, Addison had a schoolmate named Richard Steele, a warm-hearted, impulsive, Irish boy. The friendship that they formed at school was continued through life. Steele was scarcely less able and clever as a writer than Addison himself, and instituted and carried on several literary undertakings. In 1709 he began the publication of a tri-weekly magazine that he called the *Tatler*. Addison became first an occasional and afterwards the chief contributor. The *Tatler* was discontinued early in 1711, but was at once followed by the *Spectator*, which appeared every week-day till the 6th of December, 1712. There was no space given to news or gossip, as in the *Tatler*. Each paper was an essay, containing pictures and reflections drawn from practical themes and literary topics. There was a kind of plot to the series. A club was invented, of which the *Spectator* was a member. Sir Roger de Coverley, however, is the only one who is depicted with any degree of elaboration. Through him the editors uttered their humorous, elegant and whimsical observations on human nature and social eccentricities.

Among these lighter sketches, in the composition of which Steele fully equalled Addison, are intermingled essays of Addison's of far higher literary quality. The most famous are, "A Walk through Westminster Abbey," and "The Vision of Mirza."

Addison's literary career may be said to have closed at the accession of George I., for the return to power of the Whigs drew him again into politics. He still employed his pen in literary effort, but none of his later productions equal in merit his contributions to the *Tatler*, the *Spectator*, and the successor of the latter, the *Guardian*. In 1716, he married the Countess-Dowager of Warwick. There are good grounds for believing that the marriage was an unhappy one. Addison died in 1719, after a prolonged illness. His death-bed was placid and resigned, and comforted by those religious hopes which he had so often suggested to others.

The story of the life and times of Addison is made readily accessible to readers in the volume devoted to him in the English Men of Letters Series. Those who wish to read more of the charming and entertaining literature written by him, are recommended to selections from the *Spectator*, edited by Thomas Arnold. As for the political and social life of that period, as well as the private life and mutual friendship of Addison and Steele, no truer or more complete account has been written than is to be found in Thackeray's novel, the *History of Henry Esmond*.

There are very many who can add their testimony to that of the poet Burns with respect to "The Vision of Mirza." Occurring

as it does in most selections of choice pieces of English literature, and more particularly in each of our series of school readers, it impresses our childhood fancy and memory with strange and powerful effect. Unable to separate the real from the visionary, we picture to ourselves Mirza and the guide, gowned and sandaled like those in Bible pictures, ascending the hill; the valley opening, the tide rolling, the bridge, the passengers, the rock of adamant, the blessed isles, and the other side of the rock shrouded in darkness, baffling our wonder and curiosity. They seem to children like other stories, into the truth of which they do not inquire. And afterwards when we gradually realize that it is all a vision, that there is no Mirza, no high hills at Bagdad, no genius, no rolling tide or arched bridge, we realize all the more the wisdom, the poetic beauty, the melody of words, the harmony of plot and scenery of this wonderful vision.

LESSON XVIII. FIRST READING.

PAGE 63, ¶ I., l. 1. *When I was at Grand Cairo.*—It is the Spectator who is speaking. In the first number of the periodical, he gives an account of himself: “An insatiable thirst after knowledge carried me into all the countries of Europe where there was anything new or strange to be seen. Nay, to such a degree was my curiosity raised, that having read the controversies of some great men concerning the antiquities of Egypt I made a voyage to Grand Cairo, on purpose to take the measure of a pyramid.” “Grand Cairo” is the old name for Cairo.

l. 2. *Oriental.*—Belonging to the Orient, or land of the rising sun. (*L. oriens*, rising.)

l. 3. *The Vision of Mirza.*—Mirza is a Persian name, indicative of high rank. It comes from the Arabian word “Emir,” and the Persian “Zadah,” and means, “son of the Emir” or “prince.” This is the only vision of Mirza that the *Spectator* gave to the public.

PAGE 64, ¶ II., l. 6. *After having washed myself.*—A well-known religious ceremony among Eastern people was their frequent ablutions, such as washing of hands, symbolic of purification. See Leviticus, xvi. 24, etc.

l. 7. *Bagdad.*—The second Mahometan dynasty was called that of the Abbasides. The second caliph of this line, Mansur, founded the city of Bagdad on the Tigris and made it his capital. The country around is now a vast desert plain, but the commercial situation of Bagdad and its religious sanctity speedily made it wealthy and renowned. The district west of Bagdad between the Tigris and the Euphrates was known to the Hebrews as Padan-Aram, the home of Abraham, Sarah, Rebekah, and Laban, and

the scene of Jacob's toilsome courtship. Jacob's vision of the ladder came to him when on his way to Padan-Aram, and the prophet Daniel saw one of his visions on the Hiddikel or Tigris, not far from where Bagdad afterwards stood. Bagdad reached its highest degree of prosperity and glory under the Caliph Haroun al Raschid, whom we know of in *The Arabian Nights' Entertainments*. The greater part of the Eastern world submitted to him. Egypt was a province of Bagdad. Eloquent and generous himself, Haroun al Raschid gathered round him many musicians, poets and learned men. The fame of Bagdad, as an ancient centre of literary culture, will account for Addison's selection of it as the scene of the vision.

1. 9. *As I was here airing myself*.—One of the many objects of interesting remark in this essay is the change that has come over the use and meaning of many words and phrases since Addison's time. Some have become old-fashioned, while others have shifted their meaning to other ideas. The changes can be readily appreciated on attention being called to them. I may mention a number of others here : *discovered, habit, apply, put one in mind of, passengers, spent* (in a *spent* bullet), *prospect, fetch a sigh, seats, relishes* and *perfections*.

1. 10. *vanity*.—Emptiness, having nothing that one can hold or keep with satisfaction.

1. 12. *man is but a shadow, and life a dream*.—How is this true? Can you give any verses from the Bible having a similar thought?

¶ III., 1. 23. *Paradise*.—Paradise is derived from a Persian word meaning a park. It means the abode of the blessed after death. The Mahometans have elaborate descriptions of their paradise; it is of immense extent, consisting of eight degrees or circles.

1. 23. *The'r last agonies*.—We usually think of death as the last agony, though unless it is violent or premature, it is painless. The picture of death as a grinning skeleton is mediæval. To the Greeks death was a twin brother of sleep, the filmy-eyed.

¶ IV., 1. 27. *Genius*.—A good or evil spirit believed by the ancients to attend the destiny of each man or place; pl. *genii*.

PAGE 65, 1. 6. *fears and apprehensions*.—Fear is general in meaning, apprehension is that uneasy feeling of fear produced by expected danger.

¶ V., 1. 6. *Cast thy eyes eastward*.—The ancient Persians held the East in reverence because from that quarter the sun, which they worshipped, appeared. This reverence has not yet died out.

¶ VI. 1. 13. *huge . . prodigious*.—Huge applies to size. What is prodigious excites astonishment.

¶ IX., 1. 23. *consummation*.—The consummation of anything is attained when its purpose is fulfilled or its mission completed. Distinguish from end.

PAGE 66, ¶ XVI., 1. 17. *pitfalls . . at the entrance of the bridge*.—It is given on authority that half of the human beings born into this world in civilized countries die before attaining the age of five years, while, of course, in uncivilized countries the mortality is far greater.

LESSON XX. SECOND READING.

PAGE 68, ¶ I., 1. 20. *mirth and jollity*.—Both are noisy and transient, but jollity is more prolonged and probably more riotous.

PAGE 69, 1. 3. *scimitars*.—A crescent-shaped Asiatic sabre. It is not intended for thrusting; the point is not sharp, and the shape is unfavorable; nor for defence, the hilt is simple and unprotected. Everything is subordinated to the purpose of cutting.

¶ III., 1. 15. *vultures*.—Birds of prey of very repulsive habits. They feed entirely upon carrion. They soar to immense heights, watching one another at great distances. They accompany caravans, armies, and go wherever likely prey may be found, so that whenever a beast of burden succumbs, or any animal whatever dies, it is immediately surrounded by vultures.

1. 15. *harpies*.—Fabled creatures of hateful and horrible form and filthy habits that in some ancient stories mysteriously snatched away and contaminated food. There is also a kind of eagle from South America of great strength and rapacity, called by this name. Which of these two is meant here it is impossible to say; probably the first.

1. 15. *raven*.—Probably the highest developed of all birds. It is remarkably quick-sighted and bold, and always follows the hunter to prey upon his spoils. This constant association of the raven with death and destruction has made it the theme of much superstition.

1. 15. *cormorant* (*Corvus marinus*, sea-crow).—A very voracious sea-bird, living entirely on fish, which it pursues under water.

1. 16. *winged boys*.—These are Cupids. Cupid was the god of love, the son of Venus, among the ancients. He is represented as a winged boy, blind, with bow and arrow.

PAGE 70, ¶ VII., 1. 2. *adamant*.—A word now used only in rhetoric or poetry. There is no rock or stone that one can point

to and say that it is adamant; but the word meant a substance impenetrably hard. Formerly people were not so clear in their thoughts and words as now they are required to be.

PAGE 71, ¶ VIII., l. 10. *I turned again*, etc.—What a felicitous close this is! The awakening is most melodious, and how gradual and natural the return to reality is! The vision of Mirza is an ideal poem.

III. QUESTIONS. FIRST READING.

1. Who is telling the story? 2. What was the occasion of the visit to Cairo? 3. What is Cairo? 4. What would an Oriental manuscript look like? 5. Do you think he really found any manuscripts? If not, why does he pretend that he did? 6. What is a vision? What other visions have you heard of? 7. What customs and days were revered in the East other than with us? 8. What was Bagdad? 9. Why did Addison choose Bagdad? 10. What is the meaning of "meditation"? of "contemplation"? of "vanity"? 11. What book of the Old Testament treats of the vanity of life? 12. What is the meaning of "musing"? "discovered"? "habit"? "wrought"? "inexpressibly"? "haunt"? "genius"? "transporting"? "captivating"? "affability"? "apprehension"? "soliloquies"? 13. What kind of musical instrument had the Genius? 14. Why did Addison give him one? 15. Explain the scene as it unfolded itself to Mirza? 16. What do the mists at each end mean? 17. What is the meaning of "consummation"? 18. How is human life like a bridge? 19. What are the seventy arches? 20. What is the reference in the thousand arches and the great flood? 21. What is the black cloud at each end of the bridge? 22. What are the trap-doors? 23. How are these trap-doors thin in the middle and more plentiful at each end? 24. What is the meaning here of "spent"? Is there a common expression in which this meaning is still preserved?

SECOND READING.

1. What is an allegory? 2. How is the vision one? 3. The Eastern nations are fond of allegories and parables. Do you know of any other famous ones? 4. What is the difference between "mirth" and "jollity"? 5. "Catching at everything to save themselves." What does this mean? 6. "Gazing heavenward." Who are these? 7. "Pursuing bubbles." Who are these? 8. "Some with scimitars." Who? 9. Why not swords? 10. Show how each of these winged creatures represents the passions that torment mankind? 11. What is the meaning of the rock of adamant? 12. Why did not the Genius show him the other side? 13. Why did he disappear when he asked the question?

XXIII. ON HIS OWN BLINDNESS.

BY JOHN MILTON.



JOHN MILTON.

I. INTRODUCTION.

“IT was about the early part of the year 1652 that the calamity was consummated. At the age of forty-three he was in total darkness. The deprivation of sight, one of the severest afflictions of which humanity is capable, falls more heavily on the man whose occupation lies among books than upon others. He who has most to lose, loses most. To most persons books are but an amusement, an interlude between the hours of serious occupation. The scholar is he who has found the key to knowledge and knows his way about in the world of printed books. To find this key, to learn the map of this country, requires a long apprenticeship. This is a point few men can hope to reach before the age of forty. Milton had attained it only to find fruition snatched from him. He had barely time to spell one line in the book of wisdom before, like the wizard’s volume in romance, it was hopelessly

closed against him forever. Any human being is shut out by loss of sight from accustomed pleasures, the scholar is shut out from knowledge. Shut out at forty-three when his great work was not even begun!"—*Mark Pattison*.

"Again and again in Milton's later writings in prose and in verse, there are passages of the most touching sorrow over his darkened and desolate condition, with yet a tone of the most pious resignation, and now and then an outbreak of a proud conviction that God in blinding his bodily eyes had meant to enlarge and clear his inner vision and make him one of the world's truest seers and prophets. The present sonnet is one of the first of these confidences of Milton on the subject of his blindness."—*Masson*.

The pupil should be led to appreciate the pathos of the blind poet's condition. Nowhere in his writings is this better shown than in that famous passage from the third book of "Paradise Lost," wherein, after ascending from chaos and eternal night, he hails the light, but is shut out from it :

"Thee I revisit safe,
And feel thy sovereign vital lamp ; but thou
Revisit'st not these eyes, that roll in vain
To find thy piercing ray, and find no dawn ;
 Thus with the year
Seasons return, but not to me returns
Day, or the sweet approach of even or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine ;
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and for the book of knowledge fair
Presented with a universal blank
Of nature's works, to me expunged and rased,
And wisdom at one entrance quite shut out."

And again, in "Samson Agonistes," it is the feelings of Milton himself that are expressed in the words of Samson :

"O worse than chains,
Dungeon, or beggary, or decrepit age !
Light, the prime work of God, to me's extinct,

Scarce half I seem to live, dead more than half.
O dark, dark, dark, amid the blaze of noon
Irrecoverably dark, total eclipse
Without all hope of day !"

But though Milton felt his affliction most keenly, yet there was ever with him the determination to make the most of his "one talent." He was not the man to be crushed by any such blow. In the second sonnet to Cyriac Skinner he declares he will

“ Argue not
Against Heaven’s hand or will, nor bate a jot
Of heart or hope ; but still bear up and steer
Right onward.”

After the class have been led to appreciate the position of the writer and to know something of what kind of man he was, of his moral earnestness and his sense of duty, the force of the sonnet will be felt more strongly.

The poem consists of a question and an answer. Who makes the answer ? Bring out the idea that Milton, in his calmer, wiser mood, answers the murmur he makes in his fretful mood. What is the bearing of the introduction (l. 1-6) on the question he asks ?

II. NOTES AND QUESTIONS.

1. 1. Analyze sentence one so as to show the relationship of the clauses. What are the two principal statements in the poem ?

1. 2. *my light is spent*.—I have become blind.

1. 3. *ere half my days*.—Milton was forty-three years of age when he lost his sight.

1. 4. *that one talent*.—For the allusion see the parable of the talents, Matt. xxv. 14-30. Note the humility of Milton as shown in the word “one.” The one talent is Milton’s power as a poet. Early in life he had chosen poetry, not as a profession, but as a high calling. It was to him a prophetic office towards which the will of heaven led him.

1. 5. *which is death to hide*.—See the fate of the wicked servant who hid his one talent, Matt. xxv. 24-30. Milton felt that his poetic talent carried with it a great responsibility.

1. 6. *Lodged with me useless*.—As yet Milton had not written anything that he considered a great work. He fears his blindness will prevent him from doing what he otherwise might do. His fear, however, was unfounded, as after this he wrote “Paradise Lost.”

1. 7. *bent*.—Inclined.

1. 8. *and present My true account*.—Be able to say, “I have made the most of my talent.” Another reference to the parable of the talents.

1. 9. *fondly*.—Foolishly. Compare,

“ Grant I may never prove so *fond*
To trust man on his oath or bond.”

—Shakespeare.

“ Fondness it were for any being free
To covet fetters tho’ they golden be.”

—Spenser.

1. 10. *God doth not need . . his own gifts.*—The talents which He has intrusted to us, and which we are to use best and render account of to Him.

1. 11. *Bear His mild yoke.*—Submit to His will. Cf. Matt. xi. 30, “My yoke is easy and my burden is light.”

1. 12. *His state is kingly.*—Develop the comparison—a king’s palace with his body-guards and waiting attendants as well as his messengers.

1. 13. *post.*—To travel with speed. [L. *positum*, placed; Fr. *poste*, a station.] “To travel *post* is to have certain relays of horses placed at intervals, so that on the road no delay may occur.”—Trench.

“I *posted* day and night to meet you.”

—*Shakespeare.*

“We see in blank dismay,
Year posting after year,
Sense after sense decay.”

—*Matthew Arnold.*

Put in plain straightforward prose the idea expressed in the comparison, l. 11-14.

III. THE FORM OF THE POEM.

An examination of the metre will reveal the following facts :
1. The usual succession of syllables is accented and unaccented (– ˘), which is *iambic* metre. 2. That there are *five feet* (– ˘ counting a “foot”) in each line, called a *pentameter* line (Gr. *pente*, five). 3. That the rhymes of the fourteen lines are arranged,

a b b a a b b a || c d e c d e.

These three peculiarities of form, joined to the arousing of the emotion in the first eight lines and the satisfying of it in the last six, constitute the best form of the SONNET.

IV. BIOGRAPHICAL NOTE.

John Milton was born in London, on the 9th of December, 1608. His father was a man of culture and a musician of some note. Young Milton was fortunate in having an excellent tutor, who succeeded in infusing into his pupil a taste for classic literature and poetry. At sixteen he was ready for the university, and on the 12th of February, 1625, he was admitted to Christ’s College, Cambridge. His virtuous conduct while an under-graduate gained for him the nickname of “The lady of Christ’s.”

After seven years' study he received his M.A. degree. Meanwhile his parents had retired to the village of Horton, and in the seclusion of his quiet country home he spent the next five years in reading and fitting himself for some great work. About this time he writes to a friend: "You make many inquiries as to what I am about. What am I thinking of? Why, with God's help, of immortality! Forgive the word, I only whisper it in your ear! Yes, I am pluming my wings for a flight." To this period belong the poems *Comus*, *L'Allegro*, *Il Penseroso* and *The Ode of the Nativity*. In 1638, Milton started for a tour on the Continent. He visited Paris, Florence, Rome, and Naples, and met among other celebrities, Galileo, "the veteran martyr of science." He had intended to visit Sicily and Greece, but the serious aspect of affairs at home induced him to renounce this part of the plan. So he returned to England by way of Geneva, in 1639. He took lodgings in London, and for a time he received into his house a number of pupils. The results of his experience in teaching are given us in his *Tractate of Education*. During the following years Milton wrote but little poetry. When civil war broke out he decided that his pen could do better service on the parliamentary side than his sword, and his "great work" being postponed indefinitely, he devoted his scholarship and genius to the production of political and theological pamphlets. After the execution of Charles I., the Council of State offered him the position of Latin Secretary. This offer he accepted, and although in 1652 he lost his sight, he retained office till the death of Cromwell. At the time of the Restoration he was obliged to remain for a time in hiding. When the reaction against the Puritans had subsided, Milton found himself deprived of three-fourths of his fortune and reduced to narrow means. "But," says Pattison, "far outweighing such considerations as pecuniary ruin and personal discomfort, was the shock which his moral nature felt from the irretrievable discomfiture of all the hopes, aims, and aspirations which had hitherto sustained and nourished his soul. In a few months the labor of twenty years was swept away without a trace of it being left. It was not merely a political defeat of his party, it was a total wreck of the principles of the social and religious ideal, with which Milton's life was bound up. Late then, but not too late, Milton at the age of fifty-two, fell back upon the rich resources of his own mind, upon poetical composition and the study of good books." As early as 1658 he had made a beginning on a great epic, having for its main action the fall of man. The serious nature of the poet, his moral earnestness made the subject peculiarly congenial to him, while his high genius, developed by years of study and experience, enabled him to do justice to his lofty theme. The invocation at the beginning of the first book of *Paradise Lost* shows us in what spirit he wrote:

“ And chiefly thou, O Spirit, that dost prefer
Before all temples the upright heart and pure,
Instruct me, for thou know’st ;

.

“ What in me is dark,
Illumine; what is low, raise and support ;
That to the height of this great argument
I may assert Eternal Providence,
And justify the ways of God to men.”

His later poems, *Paradise Regained* and *Samson Agonistes*, do not rise to the lofty heights of *Paradise Lost*. In *Samson Agonistes* the personal element lends added pathos to the severely simple story of the Hebrew captive. The poet’s last years were spent very quietly. He gave up writing poetry, he felt that his great work was done. He died on Sunday, 8th November, 1674.

W. J. S.

XXVI. FROM "THE DESERTED VILLAGE."

BY GOLDSMITH.



OLIVER GOLDSMITH.

I. INTRODUCTORY.

YOUNG pupils find great difficulty in knowing how to set about the preparation of a lesson in literature. After a preliminary talk upon the subject of the lesson, the teacher should ask them to read it carefully several times in order that they may get a clear understanding of its meaning as a whole, and to look up in a dictionary suitable meanings for the words they are not likely to have previously met. These words the teacher should select for them. When the lesson comes up for analytical treatment, if the selections be in prose, or in descriptive or narrative poetry, the teacher should first question his class (with books shut) closely on the *matter* contained in it. Such questioning will show

whether the pupils have carefully read the lesson, and is exceedingly valuable in fostering a habit of close reading (a habit, alas! too rare). It will also ensure such an intimacy with the author's thoughts as will beget a love for them, and consequently, a love for all good literature. It is invaluable as a disciplinary exercise, and in the hands of a skilful questioner and enthusiastic teacher, can be made a most entertaining one. When this exercise is concluded, books should be opened, and the analytical study be taken up. The object of this part of the work is to give the pupil a clear notion of the meaning of each sentence. Some of the difficulties to be cleared up are: (1) Difficulties arising from ignorance of the meaning of words. These must be overcome by dictionary work on the part of the pupils. (2) Those arising from the order of words; e.g., "Where smiling spring its earliest visit paid," "A man he was to all the country dear." These will vanish when the pupil has transposed the words into their natural order. (3) Those arising from the use of participial phrases, or from ellipses; e.g., "Tales of sorrow done," "The service past." By changing these into clauses, the meaning will at once be made apparent. Unusual ellipses should always be supplied, as they are often a stumbling-block to young children. (4) Difficulties springing from the use of epithets. Some of the poet's finest effects are produced by his epithets, and the teacher must be very careful to see that the pupil understands and appreciates them; e.g., *lingering* blooms, *sweet* confusion. When the whole lesson has been thus carefully gone over, the pupils should be required to take turns at reading it orally. This is an important exercise to restore to their young minds a conception of the poem as a whole, and to satisfy the teacher that every line is understood. Oral reading is a necessary part of every literature lesson. Its value as testing knowledge of the meaning is well illustrated in the line, "I knew him well, and every truant knew." Two different meanings are brought out according as "well" and "truant," or "I" and "every" are emphasized; and school children can appreciate the difference. Again, even with Fourth Class pupils, much can be done to foster intelligent criticism if the teacher gets from them their opinion as to what lines or images are beautiful, pathetic, humorous, etc. And finally, it almost goes without saying, that a selection from which so much pleasure has been extracted, should be committed to memory.

II. EXPLANATORY.

¶ I., l. 1. *Sweet Auburn*.—Lissoy, the poet's boyhood home, claims the honor of being the original Auburn.

l. 2. *swain*.—A common word in poetry to denote a young man living in the country, a peasant.

- l. 4. *parting*.—Departing.
- l. 6. *Seats of my youth*.—Places in the midst of which my youth was passed.
- l. 7. *green*.—A grassy plain.
- l. 12. *decent*.—Used in its original sense of *comely, becoming*.
- ¶ II., l. 19. *responsive*.—Singing in response to the milkmaid.
- l. 20. *sober*.—Serious, grave in appearance. The expressionless countenances of the herd are contrasted with their joyous feelings.
- l. 24. *spoke the vacant mind*.—Indicated an empty mind.
- ¶ III., l. 27. *copse*.—A growth of shrubs and bushes.
- l. 32. *passing*.—For "surpassing," exceedingly.
- l. 33. *ran his godly race*.—Lived his pious life.
- l. 35. *fawn*.—To court favor by sacrificing one's own independence.
- l. 36. *fashioned to the varying hour*.—Adapted to the changeable fashion of the times.
- l. 38. *bent*.—Disposed, inclined.
- l. 39. *the ragrant train*.—The troop of wandering beggars.
- l. 45. *broken*.—Broken down by war.
- ¶ III., l. 46. *talked the night away*.—Passed the night in talking.
- l. 48. *Shouldered his crutch*.—As if it were a gun.
- l. 49. *glow*.—To warm with pleasure.
- l. 51. *Careless, began*.—Without any desire to look closely into their merits or their faults, he gave them alms out of pity, and did not look upon his gift as charity.
- ¶ IV., l. 57. *each fond endearment tries*.—Tries every kind of caress that love can prompt.
- l. 59. *reproved each dull delay*.—Delaying has the effect of benumbing or dulling the conscience.
- ¶ V., l. 63. *champion*.—One who upholds a cause. The preacher upheld the cause of religion.
- l. 65. *the trembling wretch to raise*.—To cheer the wretched sinner, trembling with a sense of his guilt.
- ¶ VI., l. 75. *warmth*.—Love, warmth of affection.
- l. 80. *Swells*.—Mounts high.
- l. 80. *midway leaves the storm*.—Rises so high that the storm-clouds rest midway on its breast.
- ¶ VII., l. 84. *unprofitably*.—Because its blossoms were seldom seen, as the village is now deserted.

l. 97. *village*.—Used for “villagers.”

¶ VIII., l. 99. *terms and tides presage*.—“Terms” are the sessions of the universities and the law courts; “tides” are “times and seasons,” the movable feasts of the years, such as Eastertide.

l. 100. *gauge*.—To measure the capacities of casks.

III. QUESTIONS AND EXERCISES.

¶ I.—What is the subject of this paragraph? What features of the village are mentioned? Can you see the village as the poet seems to see it? What feeling does the poet entertain for the village? What words represent this feeling? Does anything else represent the same feeling?

¶ II.—What is the subject of this paragraph? What is meant by the village murmur? What by the mingling notes? As a description of the village, how does this paragraph differ from the preceding?

¶ III.—In what sense could the garden *smile*? The meaning of *modest*? Is the poet satirical in representing the preacher as passing rich? If not, what does he mean? “Pleased with his guests,”—what guests have been mentioned? Quote lines to show that the preacher was popular, contented, unambitious, kind-hearted.

¶ IV.—Has the poet mentioned or hinted at any of the preacher’s failings? If so, what were they? What is the meaning of, “Leaned to virtue’s side”? Of what do the preacher’s earnestness and anxiety for his flock remind the poet? Does the comparison make you think more or less of the preacher?

¶ V.—What is the meaning of, “When parting life was laid”? Who is meant by, “The trembling wretch”? Show the force of *trembling*,—of *wretch*. Would the word “uttered” express as much as the word “whispered”?

¶ VI.—“Truth from his lips prevailed with double sway.” In reading, would you emphasize “his” or “lips”? Why? Show clearly the meaning of, “with double sway.” [Truth is in itself mighty; but the preacher’s words were so persuasive they lent an additional power to the truth he preached. Hence truth, as preached by him, had its own sway and the additional sway of his eloquence.] How does the preacher resemble “some tall cliff”?

¶ VII.—What are the “boding tremblers”? Is the name appropriate? Show the meaning and force of each word. Did they appreciate the master’s jokes? What word tells you so? Why then did they laugh so heartily? Was the master a very

learned man? Does the poet think him so? Did the rustics? Why were the rustics gazing?

IV. GENERAL QUESTIONS.

How many paragraphs are devoted to the description of the preacher?—of the master? What feature of the description is taken up in each paragraph? Which character pleases you most? Who is supposed to be the original of the master?—of the preacher? What village is the author supposed to have been thinking of? What passage of the poem do you think to be the most beautiful?

V. BIOGRAPHICAL NOTE.

Oliver Goldsmith was born at Pallas, Ireland, in 1728. His father, a poor parish clergyman, removed, when Oliver was about two years of age, to the pretty little hamlet of Lissoy, where Oliver's youth was spent. His love of this place, and the simple pleasures of his life there, are well portrayed in *The Deserted Village*. As a child, he was considered dull, and by some was even pronounced a dunce. At the age of eight, he was severely attacked by small-pox, which disfigured him sadly; and this, together with his heavy, ungainly figure, was a source of annoyance to him throughout his life. The rudiments of his education he received at the village school of Lissoy, under the instruction of Paddy Byrne, an old soldier, of whom he has left an imperishable portrait in *The Deserted Village*. By the kindness of his uncle Contarine, who undertook his education, he was sent to school at Athlone and Edgeworthstown, whence he entered Trinity College, Dublin, in 1745, as a sizar. As an undergraduate, he was idle and careless, choosing rather to indulge his passion for reading poetry than to apply himself to severe study. After taking his B.A. degree, in 1749, he was thrown upon the world without any definite plan of how to earn his living. He undertook a tutorship, but soon flung it up in disgust. He resolved to go to America, but the money provided for this purpose by his uncle was soon squandered in Dublin, and he did not go. He then determined to go to London and study law, but this resolution was also abandoned when the money necessary for carrying it out had been spent in a gambling house in Dublin. He now made up his mind to study medicine in Edinburgh. At Edinburgh he stayed two years, studying in a desultory manner. Thence he proceeded to Leyden to perfect his knowledge of chemistry and anatomy. While at Leyden, he conceived the idea of making a tour on foot through part of the Continent. With no property but the clothes on his back, a spare shirt, and his flute, he wandered through Germany, France, Switzerland, and Italy, living on alms obtained

at the gates of convents, and playing tunes which often procured him a supper and a bed. On returning to London in 1756, he became in turn tutor, apothecary's assistant, and physician, but was unsuccessful in all. Nothing remained but to devote himself to the lowest drudgery of literature. For six years he toiled like a galley-slave, achieving little to win him fame, but gradually rising in the estimation of the booksellers for whom he drudged. As his name became better known, the circle of his acquaintance widened. He became intimate with Dr. Johnson, Reynolds, Burke, and was one of the original members of the famous Literary Club. In 1765 he published *The Traveller*, a poem based on his travels on the Continent, and at once rose to the foremost rank in literature. In 1766 was published *The Vicar of Wakefield*, a charming novel which had been written two years before, and whose sale Dr. Johnson had negotiated to enable him to pay his account for lodgings. Then followed the comedies of *The Good-natured Man*, and *She Stoops to Conquer*. In 1770 came *The Deserted Village*, his most famous poem. Everything he read; his popularity was unbounded. But difficulty and distress still clung to him. He was constantly in financial trouble. When he had money, he was extravagant and soon lost it. A street beggar with a pitiful tale would receive all the money he had in his pocket. Thus he lived till close study, irregular habits, and financial cares brought on a fever, of which he died in 1774.

In spite of his frailties, his gentle nature endears him to our affections. Of his work Dr. Johnson has said: "He left scarcely any kind of writing untouched, and touched nothing that he did not adorn."

J. M. L.

XXXII. "FLOW GENTLY, SWEET AFTON."

—
BY BURNS.



Robert Burns—

I. INTRODUCTION.

ROBERT BURNS was born near Ayr, in 1759, and died in 1796. He was the son of a poor farmer. *The Cotter's Saturday Night* is probably a pretty accurate description of his own home. He was sent to school for a short time, and then taught at home by his father. He read carefully the small stock of books his father could afford. His early years were spent on his father's rented farm, in a never-ending struggle for existence. Later, he and his brother rented a farm, but did not succeed very well. On account of this and other difficulties, he at last resolved to leave

for Jamaica. It was at this time he wrote, *Will ye go to the Indies, my Mary?* Before going, however, he resolved to publish a small volume of verses. This was in 1786. The book was so well received that he gave up his idea of going to Jamaica, and went to Edinburgh as an author. He became the lion of the day, and this led him into dissipations for which he had previously shown an inclination. In 1788 he returned to Ayrshire and settled again on a farm. He had also a government excise office, at a small salary. He gradually became more and more dissipated, gave up his farm, grew worse and worse till an early death ended his career. As he confesses himself :

“The poor inhabitant below
Was quick to learn, and wise to know,
And keenly felt the friendly glow
And softer flame ;
But thoughtless follies laid him low
And stained his name.”

Burns is pre-eminently the “sweet singer” of Scotland, and has stirred Scottish feeling as no other poet. He is not the poet of the castle and high life, but of the cottage and the people. He was the first to give true views of lowly life in Scotland. All that is best in nature descriptive of this sphere of life. He is a hater of shams, and this leads him to decry them in terms that are sometimes objectionable. A sturdy, sound sense and a truth to nature are characteristic of his works. To the reader unacquainted with nice turns in Scottish expressions, no doubt many of his beauties are lost, but he has won his way in spite of this drawback. It may be noticed, however, that when he takes his higher flights, his words are almost purely English, and this is true of the poem before us.

Afton Water is one of the series of poems addressed to his Highland Mary. Others are : *To Mary in Heaven*, *Highland Mary*, *The Highland Lassie, Mary*, *Will ye go to the Indies, my Mary?* The first two, at least, should be read in connection with this, as they breathe the purest and the sincerest feelings of the heart of Burns.

Mary Campbell had her home near the Clyde. She is said to have been exquisitely beautiful, and as good as beautiful. To her, Burns was devotedly attached, and had Mary lived, Burns might have been a different man. She left her place of service and went home to prepare for her wedding, but suddenly died. His parting with her when she went home is referred to in *To Mary in Heaven* :

“Wi’ mony a vow and locked embrace,
Our parting was fu’ tender ;
And pledging aft to meet again,
We tore ourselves asunder :

But oh! fell Death's untimely frost
That nipt my flower sae early—
Now green 's the sod and cauld 's the clay
That wraps my Highland Mary."

II. GENERAL PLAN OF THE POEM.

The poem takes the form of an address to Afton Water, a small stream near the home of Burns, but "my Mary" is the central thought.

In stanza I. he beseeches the stream to make no noise for fear of awakening Mary, who is only *sleeping*, not *dead*.

In stanza II. he makes the same request of the birds.

In stanza III. he gives a noontide picture of the neighboring hills where he is tending his flock, but Mary is still his main thought.

In stanza IV. we have an evening scene on the bank of the stream, and Burns and Mary are seated under a birch tree.

"How sweetly bloomed the gay green birk,
How rich the hawthorn's blossom,
As underneath their fragrant shade
I clasped her to my bosom!
The golden hours on angel wings
Flew o'er me and my dearie,
For dear to me as life and light
Was my sweet Highland Mary."

In stanza V. Mary is described wading in rural simplicity up the stream gathering flowers.

In stanza VI. the first stanza is repeated with a slight variation.

It is interesting to note how all is colored by the poet's blissful mood. Afton is sweet, gentle; the rills are clear; the cot, sweet; banks, pleasant; the evening, mild; the birch, sweet-scented; the stream, crystal; the wave, clear; the flowerets, sweet; and why? Simply because he associates them with Mary. But on the other hand, even the gently cooing dove makes too loud a sound, the blackbird *whistles* and the lapwing *screams*; and why? They might disturb his sleeping Mary.

Mary in herself is interesting, though we have no description of her; but he makes her more so by placing her in such pleasant surroundings. Streams, birds, hills separated by winding streams, green banks and valleys, woodlands, primroses, fragrant birches, all are made to contribute.

III. EXPLANATIONS OF THE POEM IN DETAIL.

STANZA I.—The poet is by the stream, evidently at night, after Mary has retired to rest.

l. 1. *brae*.—Side or brow of a hill. Does the poet keep his promise to sing a song in praise of Afton, or is it really in praise of Mary? The melody of the stanza is noticeable. Especially note the *hushing* sounds in harmony with the theme.

STANZA II., l. 5. *Stock-dove*.—The wood-pigeon.

l. 7. *lapwing*.—A kind of plover or, some say, the peewee.

l. 8. *I charge you*, etc.—Evidently an imitation of Solomon's Song.

l. 8. *fair*.—Fair woman.

STANZA III.—The poet in a few words brings clearly before us the hills lying back of the Afton, separated by streams. He himself is on the hills, but not out of sight of Mary's cot.

STANZA IV., l. 14. *woodland*.—Land only partly covered by trees.

l. 15. *weeps*.—Probably refers to the dew.

l. 15. *lea*.—A poetic word for meadow.

l. 16. *birk*.—Scottish for birch, a tree with a pleasant fragrance.

STANZA V.—This is an excellent example of how a poet can take a commonplace incident and dignify it. The plain fact is, Mary, barefooted, is wading up stream gathering flowers. But how different it seems as the poet presents it! This is not the attitude in which the author of the modern high-toned novel would present his heroine. But Burns gives us no pictures of high life. He sings:

“The lowly train in life's sequestered scenes,”

and this is the attitude in which he presents to us the woman he revered as he revered no other.

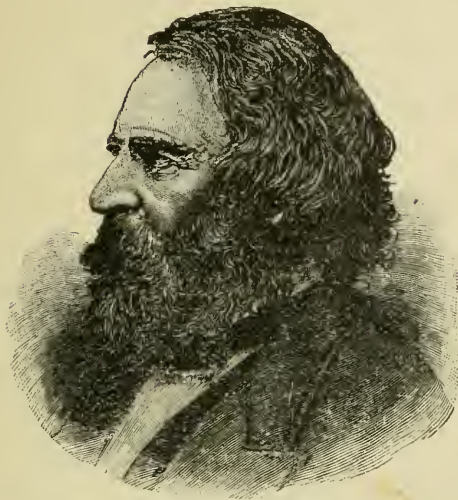
l. 19. *wanton*.—An example of how a word, in its literal sense objectionable, may be used in such a connection that it loses all that is offensive and becomes even elegant. Here the poet looks upon the water as a living being, so attracted by the beauty of Mary that it is eager to bathe her snowy feet.

STANZA VI. leaves the poet where he began, by the stream worshipping his sleeping Mary.

These poems to Mary are perhaps the best love poems in our language. They exhibit the ardor of his devotion, and give us a view of the better and purer side of the heart of Burns.

XXXVII. THE BELL OF ATRI.

BY LONGFELLOW.



HENRY WADSWORTH LONGFELLOW.

I. INTRODUCTORY.

THE class may be called upon to consult a map of Italy for the situation of Abruzzo and Atri. Then let them see a map of Massachusetts for Boston, and, adjoining Boston, Cambridge, and, twenty miles west, Sudbury.

The three places, Cambridge, Sudbury, and Atri, are of importance. The first was the home of Longfellow, the second was the little town where, in the old Red-Horse Tavern, the poet lays the scene of that famous series, or more properly those three series, of tales known as *Tales of a Wayside Inn*. The poet pictures the Host, a Student, a young Sicilian, a Jew, a Theologian, a Poet, and a Musician,—gathered together in the famous old inn, telling stories in turn. The Host relates “Paul Revere’s Ride”; the Sicilian, “King Robert of Sicily”; the Theologian, “Torque-

mada"; until everyone has contributed his part, and the Landlord's snore warns them that the hour is late. The second day there was an uninterrupted rain; everything was wrapped in mist, and the autumn sun was high in heaven before the guests arose. Outdoor amusements were impossible. The Sicilian gazing from the window noticed that

"Then down the road, with mud besprent,
And drenched with rain from head to hoof,
The rain-drops dripping from his mane
And tail as from a pent-house roof,
A jaded horse, his head down bent,
Passed slowly, limping as he went.

* * * * *

Alas for human greed,
That with cold hand and stony eye
Thus turns an old friend out to die,
Or beg his food from gate to gate!
This brings a tale into my mind,
Which, if you are not disinclined
To listen, I will now relate."

All gave glad assent to this proposal, and after a moment's interval, the Sicilian told the story of "The Bell of Atri."

II. EXPLANATORY.

1. 1. *Atri* (*ä'* [as in father] *trē*).—A small town in Italy, near the Adriatic, east-north-east of Rome.

1. 1. *Abruzzo* (*a broo' tsō*).—One of the divisions of Central Italy, bounded on the west by the Apennines, and on the east by the Adriatic.

1. 7. *Re Gioranni* (*rā jo vān' nē*).—"Re" is Italian (Lat. *rex*) for "king"; Giovanni, Ital. for "John."

1. 17. *syndic*.—The chief magistrate. The word is originally Greek (*sun*, with; *dike*, justice).

1. 23. *strand* —One of the parts which, twisted together, make up the rope.

1. 26. *bri'ony*, or *bryony*.—A wild climbing vine, with leaves resembling ivy.

1. 27. *tendrils*.—The shoots of the vine, by which it sustains itself in climbing.

1. 28. *rotire garland*.—It was, and still is, customary to hang wreaths about shrines and tombs as marks of reverence and affec-

tion. "Votive" means "given by vow." Persons would vow to hang a wreath upon the shrine of a certain saint in return for special marks of favor from the saint. (Note that "devote," "vow," "votive," are from the same Lat. root, *voveo*, I vow.)

1. 32. *falcons..hoods.*—During the Middle Ages, a favorite amusement of the nobility was to keep hawks, or more accurately, falcons, trained to chase and take upon the wing birds such as the partridge, pigeon, wild-duck. (See the "Falcon of Sir Federico" in the "Tales of the Wayside Inn.") To keep the falcons docile and quiet, while being carried about, their heads are covered for the time by a close leather hood to shut out the light.

1. 42. *how to..spare.*—How to effect a saving, how to economize.

1. 46. *provender.*—Food for beasts, such as hay, straw, oats.

1. 51. *suburban lanes.*—Lanes of the suburbs, *i.e.*, of the outskirts of the city. (Lat. *sub*, under, near; *urbs*, city.)

1. 67. *belfry's light arcade.*—In the light framework of the bell-tower, the roof rested upon arches, in the middle of which hung the bell.

1. 73. "*Domeneddio!*" (*do men ed dē o*).—From the Lat. *dominus*, *deus*, Lord, God—a common Italian oath.

1. 82. *To heathen gods.*—The influence of the religion of Rome is still seen in many expressions, *e.g.*, "by Jove."

1. 93f. *Fame..weeds.*—Fame arises from the knowledge men have of our good deeds, not of our bad deeds; just as fragrance arises from flowers, not from weeds.

1. 99f. *He who speaks..door.*—The faithful servant who talks not of his good deeds is more deserving of kind treatment than those people who besiege our doors with clamorous appeals for aid.

1. 110. *mass.*—The service in the Roman Catholic Church in which the Lord's Supper is celebrated.

1. 112. *unknown to the laws.*—The brute creation is not recognized by the laws as having rights. There is indeed a partial recognition of their rights in the laws for the prevention of cruelty to animals.

1. 113. *clime.*—Poetical form of climate, here meaning land, nation.

III. QUESTIONS AND EXERCISES.

1. Describe briefly the town in which the scene of the story is laid, including what you are told of its geographical position,

its date, its history, and its situation. Make, as regards its situation, a comparison of the town with a person.

2. Narrate the events concerning the setting up of the bell of Atri.

3. Describe the appearance of the bell and belfry at the time of our story.

4. Describe the Knight of Atri, including his past life, and his life at the time of the story, and especially his treatment of his horse.

5. Tell how the horse called for justice, including (a) a description of the Italian town at hot noon-day, (b) the ringing of the bell and its effect, (c) the syndic's disturbance, (d) the appearance of the steed tugging at the bell-rope.

6. Describe the scene that ensued—the gathering crowd, the syndic's interrogation of the knight, the knight's contempt of law and humanity, the magistrate's judgment.

7. Tell how the news reached the King, and give his comment on the incidents.

1. What does the story teach us about treating dumb animals? 2. What do you admire in King John's proclamation? 3. What do you like or dislike in the Knight of Atri? 4. What do you think of his manner of life, and of his treatment of his horse? 5. What kind of man was the Syndic? What is amusing about his person? What is noble in his character? 6. Was the Knight right or wrong when he said "he should do what pleased him with his own"? and why? 7. What meaning have the proverbs, "Pride goeth," etc., and "Fame is the fragrance," etc., as applied to actions of men of rank such as the Knight? 8. Justify the King's exclamation "Right well it pleaseth me." 9. What lines do you like best in the poem? 10. What lines have a touch of humor in them?

IV. BIOGRAPHICAL.

Henry Wadsworth Longfellow, the greatest of American poets, and with Tennyson, one of the two most popular poets of the present age, was born in Portland, Maine, in 1807, and died, after long years of happiness, honors, and great achievements, in Cambridge, Mass., in 1882. His success at college in translating an ode of Horace won him the position of Professor of Modern Languages in Bowdoin College, which he left in 1834 to become professor in the same department in Harvard College, Cambridge. The professor was a poet at an early age; at thirteen he had published verses in the town paper of his native place: but it

was not till 1839 when the success of "A Psalm of Life" had given him faith in his powers, that he published his first volume of poems, *Voices of the Night*. Thenceforth, every year or two, a volume came from his pen, sometimes a novel like *Hyperion*, sometimes a drama like the *Spanish Student*, sometimes lyrical poems such as *Seaside and Fireside*, or stories in verse such as *The Tales of a Wayside Inn*, sometimes translations of foreign poems,—even the great Italian epic of *The Divine Comedy* of Dante. The subjects of his work he drew from all literatures, for he had gained great knowledge of the languages of Europe by frequent and long visits to the old land. Yet he did not neglect home subjects. The old legends of Indian life were transformed into the wonderful story of *Hiawatha*; the expatriation of the Acadians from Nova Scotia gave rise to the pathetic and beautiful idyl of *Evangeline*; the story of his own ancestors among the Pilgrim Fathers of Massachusetts afforded the materials for *Miles Standish*.

Longfellow's name is a household word, which tells us at once the nature of his genius, and the extent of his influence. His work is neither very powerful nor very original. He has contributed very little to the real thought of the world. But no poet has embodied to such an extent, or in as graceful form as Longfellow, the domestic affections, the simple, tender feelings of humanity. Children will never tire of "The Wreck of the Hesperus"; bereaved parents of "Resignation"; while "A Psalm of Life" will long continue to be to young America a trumpet-call to earnest high-minded activity. For his skill as a story-teller Longfellow deserves a place among our great masters. Chaucer, Leigh Hunt, Morris, and Tennyson are alone worthy of comparison with him. Simple, lovable, pure in character, Longfellow has imprinted his own character on his work, and fame will surely crown *Evangeline*, *Hiawatha*, and his best lyrics with unfading laurel.

F. H. S.

XLII. LADY CLARE.

BY TENNYSON.

*Alfred Tennyson*

THE study that junior pupils may properly be asked to devote to "Lady Clare" should cover the following points: i. A general knowledge of the poem; ii. A minute knowledge of the incidents and of the motives of the characters; iii. The memorizing of the poem. To these the teacher would do well to add: iv. Some knowledge of Tennyson's life and of his other poems.

I. EXPLANATORY NOTES.

To secure familiarity with the poem, it may be taken in portions as reading lessons. After each reading the pupils should be called upon to reproduce from memory the substance of what has been read. When the poem is finished, they should be required to tell the whole story. But before doing so, it would be well to

discuss the meaning of any difficult words or phrases. Questions should be asked on at least the following passages :

PAGE 128, l. 1. *time when lilies blow*.—The white lily blooms in July, the tiger lily in July or August. What does “blow” mean in “a full-blown rose”? “Clouds are highest up in air” when the sun is strongest, for we know that warmth tends to rarify and disperse mists and vapors.

l. 5. *I trow*.—I believe, I trust. “They did not part in scorn” is a negative expression for an affirmative one (Compare, He is no fool = He is a clever man),—they parted lovingly.

l. 6. *betrothed*.—Is from the word “troth,” meaning truth, fidelity. To plight one’s troth—to vow fidelity in love—to be betrothed.

l. 7. *the morrow morn*.—An old-fashioned and poetical way of saying “on the following morning.”

l. 9. *for my birth*.—Because of my high birth. (Compare, A man of [high] family ; a woman of [high] rank.)

l. 18. *That all comes round so just*.—That everything turns out so well.

l. 19. *Lord Ronald is heir, you are not the Lady Clare*. The higher titles of English nobility and most of their estates (all those subject to “entail”) pass only to the nearest male heir. If Lady Clare were the nurse’s child, she would cease by that very fact to be Lady Clare, and owner of lands so broad. Lord Ronald, as next of kin to the dead Earl, would inherit the estates. (See stanza 8, and s. 21.)

l. 23. *As God’s above*.—As surely as God is above us. (Cp. “As I live by bread” in s. 7.)

l. 25. *The old Earl*.—The title “earl” is the third highest title in English nobility, being below a duke and a marquis. The sons and daughters of earls are, by right of birth, lords and ladies.

l. 25. *died at my breast*.—Died at an age when it was held to my breast=died a babe.

l. 27. *like my own sweet child*.—As if she were, etc.

PAGE 129, l. 34. *keep the secret for your life*.—Not : Keep the secret during your life ; but—Keep the secret as you value your life—Be sure you keep the secret.

l. 35. *All you have, and When you are man and wife*.—Note the different meanings of “you.”

l. 44. *If there be any faith in man*.—If in man there is such a thing as fidelity.

l. 45. *The man will cleave unto his right*.—The man will insist on having what is legally his.

l. 51. *in a russet gown*.—In a gown of brown, rusty color.

PAGE 130, l. 57. *dale*.—A little valley.

l. 57. *down*.—Upland, hilly pasture land.

l. 58. *you shame your worth*.—You dishonor (put to shame) your social position, good breeding, character—everything that makes you esteemed.

l. 74. *I am yours in word and deed*.—I am yours by virtue of my promise to you and of my devotion to you.

l. 76. *Your riddle is hard to read*.—Your riddle (*i.e.*, her appearance in poor russet dress and her strange words) is hard to make out or interpret. This is an old sense of “read.”

l. 86. *next in blood*.—*i.e.*, the nearest kinsman to the old Earl. See s. 7.

l. 88. *you shall still be Lady Clare*.—Because the wife assumes a title corresponding to her husband's.

II. QUESTIONS AND EXERCISES.

The pupil should be called upon to state what each successive stanza tells of the story. His work should cover answers to the following questions: At what time of the year did the events of the story happen? On what terms were Lord Ronald and Lady Clare? Why does the poet exclaim, “God’s blessing on the day”? Why does Lady Clare say that it is well not to be loved for her birth or her lands? Account for the nurse’s exclamation, “O God be thanked!” Why does Lady Clare exclaim, “Are ye out of your mind, my nurse”? What are we told of Lady Clare’s character by her saying to her mother, “Falsely, falsely, have you done,” etc.? What desire prompts the nurse to say, “Keep the secret for your life”? What character is revealed in Lady Clare by her words, “I must speak out, for I dare not lie”? Why does she cry, “Pull off the brooch of gold”? Why does the nurse still say, “Keep the secret”? What does Lady Clare purpose doing that she should say, “I will know if there is any faith in man”? What does the nurse think will be the result of carrying out her purpose? Describe the spirit that prompted Lady Clare’s reply, “And he shall have it.” What does the nurse mean by asking for a kiss and saying, “Alas, I sinned for thee”? In what state of mind is Lady Clare at her request? Does the prayer, “Bless me, mother,” show which feeling gained the day? Why does she dress herself in a “russet gown”? What had become of her ornaments that she should have only “a single rose in her hair”? When the doe “leapt up,” “dropt her head” and “followed,” what is revealed to us of the disposition of her

mistress? Why does Lord Ronald say, "You shame your worth"? What does he mean by calling the Lady, "The flower of all the earth"? Ought Lady Clare to have told Lord Ronald that she was "a beggar born"? Why does Lord Ronald say, "Play me no tricks"? Why did she stand proudly up? Had she been sitting? Why did her heart not fail? Why did she look "into Lord Ronald's eyes"? Narrate what she told her betrothed, putting yourself in her place. Why did Lord Ronald laugh at her story? Why did he turn and kiss her and say, "We two will wed to-morrow morn"?

Tell as many of the traits of character as you can of (a) Lady Clare, (b) Lord Ronald, (c) Alice, the nurse. Why is the story called "Lady Clare," and not "Lord Ronald" or "Alice"?

Change the characters of the story, and compose one in which the Lady keeps the secret and deceives her betrothed.

The poem should be memorized. This memorizing will be most easily secured by requiring the pupil to learn four or five stanzas as home work in connection with each reading lesson.

III. BIOGRAPHICAL NOTE.

Alfred Tennyson was born in the little village of Somersby, Lancashire, on the 6th of August, 1809. His father was vicar of the village; his mother daughter of the vicar of the neighboring town of Louth. Somersby is a pretty wooded village lying among the misty hills, past which a brook slips down by many a village away to the North Sea. The vicarage still stands amidst its elms and yews, overlooking a secluded lawn. Altogether, the scenes that unrolled themselves to the sensitive mind of the poet in Somersby and at the near sea-coast, where the family spent the summers, were most apt to impress themselves indelibly on the memory.

The Tennysons were devoted to literature and music. Two of the poet's brothers, Frederick and Charles, were poets. Alfred himself wrote verses when only seven or eight years old, and had composed an epic poem of four thousand lines before he was twelve years of age. He was still in his teens when he and Charles Tennyson, wanting money for a boyish ramble, published a little volume of verses, "Poems by Two Brothers."

In 1828 Alfred went to Cambridge, not to achieve any fame in scholarship, but to perfect his genius in poetry and to make friends with fellow-students like Merivale, Alford, Trench, Maurice, and above all and dearest of all, Arthur Hallam, every name soon to become famous. He won the Chancellor's prize for English verse and published his first volume of real poetry,

Poems, chiefly Lyrical, 1830. Two years later, having returned to Somersby, he issued his second volume of poems, containing such pieces of high poetical worth as "A Dream of Fair Women," "Enone," "The Lady of Shalott," "The Lotos-Eaters." The critics were on the whole hostile to the young poet, but when the two volumes of *Poems by Alfred Tennyson* appeared in 1842, including "Morte d'Arthur," "The Gardener's Daughter," "Dora," "Ulysses," "Locksley Hall," "Godiva," etc., public opinion, and the critics as well, owned his power. He was granted a pension that left him free to devote himself fully to poetry. *The Princess* appeared in 1847, and *In Memoriam*, commemorating in a series of elegies the death of his friend Hallam, in 1850. This latter year, on the death of Wordsworth, he received his appointment as poet laureate.

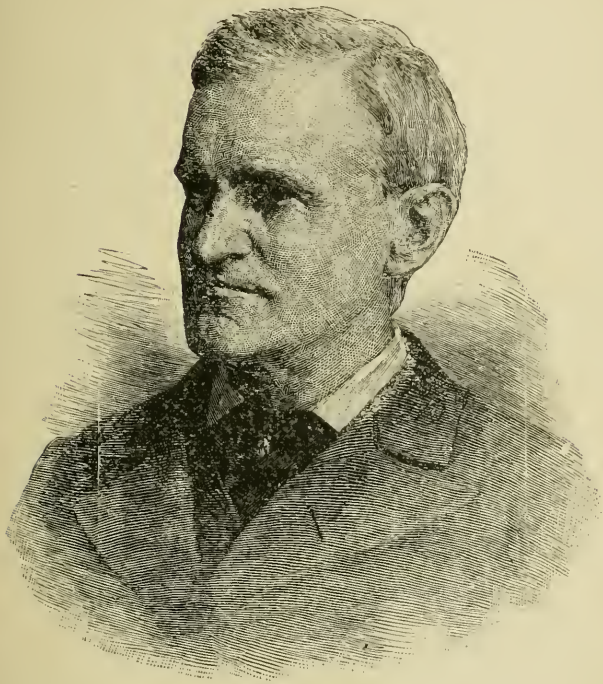
The years that follow are chronicled by constant activity in lyrical, epic, and dramatic poetry, so constant that not even the names of his works can here find a place. The chief are *Maud*, 1855; *The Idylls of the King*, 1859-85; *Enoch Arden*, 1864; and the dramas of *Queen Mary*, 1875; *Becket*, *The Foresters*, etc. In 1883, Tennyson accepted a peerage as Baron Tennyson of Aldworth, Sussex, and of Farringford, Isle of Wight, the two residences of his later years. O'd age came upon the poet with his powers unimpaired, and death found him girt with his singing robe. On October 6th, 1892, Alfred Tennyson died.

Tennyson has written so many simple and tender and melodious lyrics, that it would be easy to find a programme for Friday afternoon as a Tennyson day. The following might be chosen: "The Charge of the Light Brigade;" parts of "Dora;" "Sweet and Low," and "Home They Brought her Warrior Dead" from *The Princess*; "The Goose;" "The Revenge" (H. S. Reader); "The Lord of Burleigh."

F. H. S.

LXVIII. THE HEROINE OF VERCHÈRES.

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BY FRANCIS PARKMAN.



FRANCIS PARKMAN.

I. BIOGRAPHY.

FRANCIS PARKMAN was born in Boston, in the year 1823. He graduated at Harvard and proceeded to study law. Soon, however, more congenial work induced him to abandon this study. He cherished the ambition of writing the history of the French in America, and with this aim he made a voyage to Europe

to collect material, and then went on an exploring expedition to the Rocky Mountains to familiarize himself with the customs and lives and characters of the native Indians, with whom as a historian he would have so much to do. He endured hardships and privations among the Dakota Indians and still wilder and remoter tribes, which left him an invalid for the rest of his life. As a result of this expedition appeared *The California and Oregon Trail*. His whole life was spent, often with much physical suffering, but always without complaint, in historical work. Other volumes from his pen are, *The Conspiracy of Pontiac*, *The Pioneers of France in the New World*, *Jesuits in North America*, *Discovery of the Great North-West*, *The Old Régime in Canada*, *Count Frontenac and New France under Louis XIV.*, and *Montcalm and Wolfe*. His histories are written very graphically, and are as interesting as romance. They are, as well, characterized by accuracy and painstaking research.

Those who are tempted, by reading this story of heroism, to know more of the circumstances of the time and people, are recommended to the works of Parkman; in particular, to *The Story of Frontenac and New France*, from which the extract is taken. Every school library should contain his works. There is also a poem by Reade, on *Madeleine de Verchères*, which will prove interesting in connection with this lesson. It may be found in the volume entitled *Canadian Poems*, of the "Canterbury Poets Series."

II. INTRODUCTORY.

It would be well to take advantage of the lesson by learning something of the condition of North America at the time of this incident. Try to picture the different settlements. In the south, Spain held Florida; and Mexico stretched up into what is now New Mexico and California. English settlements had been made along the coast and were developing rapidly. The New England States had all been settled; the Carolinas, Virginia, Maryland, Delaware as well. Pennsylvania had been recently founded by Penn and his Quaker friends. New York, colonized first by Henry Hudson as a Dutch settlement, was acquired by the English some thirty years before the time of the story. In virtue of the discovery of Cabot, the English claimed all America from the Atlantic to the Pacific between the 40th and 48th parallels.

The French, however, had been making strenuous efforts to acquire a predominant influence in America. They had settled in Canada, built forts at Niagara, Detroit, Michilimackinac, and St. Louis. Adventurous explorers had discovered the Mississippi and descended to its mouth. Settlements had been made in Louisiana, and the French claimed the valley of the Mississippi, the valley of the St. Lawrence and the country of the Great Lakes. However,

except in Quebec and Louisiana, they had no settlements of any extent. Their stations were forts and trading-posts.

Of the Indian tribes that the French and English had to deal with, the two most important were the Iroquois, a confederacy of five large families occupying the country south of Lake Ontario, and the Hurons, occupying the Canadas. The Iroquois were fierce and powerful. They had most to do with the English settlements, and when they wanted supplies they went to Albany. The traders gave them provisions, ammunition, and clothing in exchange for beaver-skins. The supply of beaver-skins gradually became smaller and smaller. The Iroquois were obliged to encroach on the territory of the Hurons and other Indians who were under French protection, and who brought furs to the French forts. Just when the Indians were gradually involving themselves in bloody strifes, a war was declared between England and France, known in history as the War of the Spanish Succession. This war was in progress at the time of the Indian attack on Verchères.

III. NOTES.

PAGE 201, ¶ I., l. 2. *Frontenac*.—Count Frontenac came of an ancient and noble race. He was born in 1620, and was a soldier from a child. At the age of twenty-six he was already a brigadier-general. He served in Holland, Italy, Normandy, and against the Turks, always with distinction. Turenne considered him one of the most capable generals of the age. In 1672, he was appointed Governor of New France. He proceeded to organize the government of the colony, established three orders, clergy, nobles, commons, which he assembled on the 23rd of October, 1672. A municipal government was given to the city of Quebec, salutary laws were passed, official rapacity checked; and the colonists honored gratefully the wise and stern rule of their governor. Frontenac was a man of action, fiery-tempered, imperious, headstrong, and did not submit cheerfully to clerical interference with his acts. He quarrelled with the Jesuits and Sulpicians, and was recalled.

Just then the trouble between the Iroquois and the Hurons had become acute. The former invaded Canada in 1689. Frontenac's successors were unable to cope with the difficulties that surrounded them. The French colonists, exposed to the ravages of the Indians, were in despair. There was only one man capable of restoring French prestige in America and protecting the colonists, and the king sent Frontenac again to Canada.

He at once fell to work with characteristic quickness and thoroughness. Three expeditions were sent out against the English and their Iroquois allies. A British expedition under Phips sent to capture Quebec was repulsed. The Mississippi and the upper lakes were again brought into unmolested communication with the

St. Lawrence. The Iroquois were never after a source of terror to the French colonists. Frontenac died in Quebec, in 1698.

¶ I., l. 4. *Madeleine de Verchères* (pronounce, *Mad' lāne dē ver shēr'*).—She was born in April, 1678, and was thus fourteen years of age when she distinguished herself so heroically. She received a life pension from the king for her courage and resolution. In 1706 she married a French nobleman.

¶ I., l. 4. *Seignior*.—This word occasions an explanation of a very interesting feature in the French settlement of Canada. In 1665, the first French regiment was sent out to New France. It was known as the Carignan regiment, and contained 1,000 men. Five years after it was disbanded, and the soldiers were encouraged to become settlers by bonuses and supplies of provisions. The land along the Richelieu and on the St. Lawrence below Montreal was taken up by them. The mode of settlement and the way in which land was held was peculiar. Districts were granted to the officers who were thenceforward known as seigneurs. These districts were divided into farms and allotted to the soldiers, who paid a small yearly rent either in money or produce for their holdings. The settler was thus a soldier, a farmer, and a landholder. The names Sorel, Chambly, St. Ours, Contrecoeur, Varennes, Verchères are those of officers of this Carignan regiment. The seignior was an immediate vassal of the Crown. He had to clear his land or forfeit it, and provide a mill for the settlers or habitants as they called themselves. The habitant's rent was at first very small. He was required to work one or more days in the year for his seignior, pay one bushel out of fourteen for toll for milling, one fish out of eleven caught in the river. Seigniories and farms could be bought and sold or transferred, but one-fifth of the purchase money of a seigniorage went to the king, and one-twelfth of the price paid for a farm went to the seignior. The Sulpicians, who possessed Montreal, transferred their property into a seigniorage. All this kind of land tenure was abolished when Upper and Lower Canada were united.

It may be added that the habitants were treated with consideration and leniency by the home Government, which was anxious to encourage the settlement of the country, and in the event of a dispute between the habitant and his seignior, preference was given, other things being equal, to the former.

¶ II., l. 10. *a blockhouse*.—Strong wooden building constructed for the purpose of holding ammunition and provisions.

l. 11. *the fort*.—Imagine the appearance of the fort, the palisades, the bastions, loop-holes, the covered way, the block-house.

¶ III., l. 25. *the Iroquois*.—They consisted at this time of five

tribes, the Mohawks, Oneidas, Onondagas, Cayugas, and Senecas; afterwards the Tuscaroras were admitted as a sixth tribe. They were at constant war with the Hurons and other French Indian allies. They finally exterminated the Hurons of Western Canada, and massacred their Jesuit missionaries. In 1693 and 1696, the Mohawk and Onondaga territory was devastated by Frontenac, and 1,500 of their fighting men killed. They took part against the colonists in the American Revolution, and were obliged to leave the States. They were allotted reserves along the Grand River, where their descendants may still be found.

PAGE 202, ¶ IV., l. 5. *palisades*.—Long stakes, one end of which is sharpened and the other fixed firmly in the ground, forming a line of defence.

¶ IV., l. 80. *match*.—This was what we would call a slow match, or a fuse lighted by a flint. Phosphorous matches were introduced only in 1834.

¶ V., l. 19. *gentlemen*.—This word here means men of noble family, noblemen.

l. 19. *King*.—Louis XIV. of France.

¶ VI., l. 23. *loop-holes*.—Small holes in the wall of a fortification, through which small arms may be discharged.

¶ VII., l. 31. *canoe*.—Indian canoes are made of birch bark, and as they have often to be carried over portages, are as light as possible. The framework is firm, though frail-looking; the bark casing is sewn with the fibrous roots of the fir tree, and the seams are dressed with gum. Both ends are alike; there is no keel.

PAGE 203, ¶ X., l. 32. *bastion*.—A bastion is a projection on the corner of a fortification, commanding the foot of the wall on both sides so as to obtain a flank attack on any attempting an assault. In this case the bastions were wooden structures projecting over the palisades at the four corners and provided with loop-holes.

IV. QUESTIONS AND EXERCISES.

PAGE 201. Where is Verchères? What is a heroine? Is it necessary to do a deed like Madeleine's to be a heroine? Explain what is meant by seignior. Are there still seigniors in Quebec? What difference is there between seigniors nowadays and former ones? What parts of America were in the possession of the French? of the Spanish? of the English? Explain the construction of the fort at Verchères. Who were the Iroquois? What tribes composed them? Tell about their native districts, their power, their history. Where may their descendants be found?

to-day? *To arms!* In French, *Aux armes!* What would an English girl likely say instead of "To arms!"?

PAGE 202. Explain *Palisades*. What kind of match was this that the soldier had? What is meant here by the term "gentlemen"? What king was this? Explain what is meant by loopholes. Tell what you know about canoes.

PAGE 203. How does the weather in Canada change according to the direction of the wind? What is a bastion?

Point out what you admire in the conduct of Madeleine. Show how her conduct affected those around her.

E. J. M'I.

LXXVI. LANDING OF THE PILGRIMS.

BY MRS. HEMANS.

I. INTRODUCTION.

AS early as the reign of Elizabeth, there were people in England who believed that a National Church, or State Church, established and maintained as an organized body throughout the country, was not scriptural but contrary to the Word of God. They separated from the Established Episcopal Church, forming independent congregations, and were called Separatists or Brownists (from the name of their founder). They were persecuted by the Government in a vain endeavor to make them conform. Their meetings were broken up by armed force, and some were compelled to emigrate in order to get liberty to worship God according to their conscience.

One congregation under their pastor, John Robinson, took refuge in Amsterdam, and "there lifted up their eyes to heaven, their dearest country, and quieted their spirits." In the reign of James they resolved to leave Holland and seek a new home in America. Returning to Southampton, they set sail on September 6th, 1620, for the New World. They had two little vessels, one of which, the *Speedwell*, was declared unseaworthy on reaching Plymouth. On the other, the *Mayflower*, a bark of one hundred and eighty tons, one hundred men, women, and children had taken passage. They intended to sail to the Hudson River, but storms drove their weary bark to the bleak coast of Cape Cod, where they landed on the 21st of December. They named their landing-place Plymouth, after the town where they had said their last good-bye to dear England. These first settlers are the Pilgrim Fathers, ever to be held in thankful remembrance by the men of this Continent. Word was sent back to England of their successful journey; others who felt the religious persecution joined them in America, some under Endicott settling in Salem, others at Lynn and Boston; so that very soon in spite of the hardships of a severe climate, a densely-wooded country, and hostility of Indians, they became a numerous and happy settlement, the nucleus of all the New England Colonies.

The theme of Mrs. Hemans's poem is therefore a noble one, for it treats of a great deed—the resolute abandonment of home and country to secure liberty to worship God in the wilderness of an unknown, inhospitable, and even hostile country; of a deed

that laid sure and deep, though the Pilgrims could not foresee it, the foundations of the greatest of the American Colonies.

The hopes and fears, privations and sufferings of the long Atlantic voyage rise to our minds at the thought of these Pilgrim Fathers. Let us read Mrs. Hemans's poem with an introduction from a great orator :

"Methinks I see it now, that one, solitary, adventurous vessel, the *Mayflower*, of a forlorn hope, freighted with the prospects of a future state, and bound across an unknown sea. I behold it pursuing, with a thousand misgivings, the uncertain, the tedious voyage. Suns rise and set, and weeks and months pass, and winter surprises them on the deep. . . . The awful voice of the storm howls through the rigging. The laboring masts seem straining from their base ; the dismal sound of the pumps is heard ; the ship leaps, as it were, madly from billow to billow ; the ocean breaks and settles with engulfing floods over the floating deck, and beats with deadening, shivering weight against the staggered vessel. I see them, escaped from these months' passage, on the ice-clad rocks of Plymouth, weak and weary from the voyage, poorly armed, . . . without shelter, without means, surrounded by hostile tribes"—*Edward Everett*.

II. EXPLANATORY NOTES.

1. 1. *stern and rock-bound coast*.—These words are truly descriptive of most of the New England coast, which abounds in reefs and precipitous cliffs. It is scarcely descriptive of Plymouth at the landing-place of the Pilgrims. It is true a ledge of granite is still revered as the actual landing-place of the *Mayflower's* boat, and south-west of Plymouth rises the lofty promontory of Manomet ; but most of the immediate coast is low and sandy.

1. 3. *heavy*.—Overcast with low, threatening clouds.

1. 4. *moored*.—Anchored.

1. 4. *bark*.—A small ship, but strictly a three-masted ship, without mizzen top-sails.

1. 8. *hymns of lofty cheer*.—Hymns that consoled them as voicing their high faith in God.

1. 10. *aisles*.—Aisles are strictly the side divisions of a church, separated from the central part by pillars or piers. The pillars rising straight till they approach the roof spread then into vast arches, thus resembling the trunks and branches of elm-trees, etc. Hence the appropriateness of "the aisles of the dim woods," resounding with "the anthem."

1. 10. *anthem*.—Strictly, a sacred piece of music set to words

of Psalms, etc. (Gr. *anti*, against; *annos*, hymn—a hymn sung in the alternate parts.)

1. 11. *ocean eagle*.—The sea eagle or white-headed eagle or bald-headed eagle, which has become the emblem of the United States. “It is a bird of about the same size as the common eagle, with dark-brown plumage, and—in an adult state—the head, neck, tail and belly white. . . It frequents both the sea-coast and the lakes and rivers, . . is fond of fish, feeds on lambs, etc., kills swans, geese and other water fowl.” The soaring of the bird is pronounced sublime. Its favorite nesting-place is on the ledges of precipitous rocks on the sea-coast.

1. 12. *home*.—That is, to the home they were to find there.

1. 15. *deep love’s truth*.—Her true and deep love of husband and of God.

1. 18. *shrine*.—Strictly, the repository in a church, etc. of the sacred relics of a saint; then, as here, a place of sacred worship.

1. 19. *Ay* (ī).—Or “aye,” yes, indeed, —strengthening the statement.

1. 19. *holy ground*.—See Exodus iii. 5.

III. QUESTIONS AND EXERCISES.

STANZA I.—1. Give one word for “breaking waves.” 2. Depict the wave as it “breaks.” 3. What appearance of the coast is called up by “stern,” by “rock-bound”? 4. “Woods,” why not “trees”? 5. Depict “a stormy sky.” 6. Depict “giant branches tossed.” 7. Describe “the heavy night.” 8. Arrange in prose order “hung dark . . o’er.” 9. Give the prose form of “o’er”; name other instances of poetical abbreviation. 10. “When”; what time is depicted in the poem? What is the historical date? 11. “Band of exiles”; who were they? why are they called exiles? 12. Explain “moored.” 13. What was “their bark”? 14. Why speak of the “wild New England shore”? 15. Give in a sentence the substance of this first stanza.

STANZA II.—1. How does “the conqueror come”? 2. How were they “true-hearted”? 3. “With the roll . . fame”; how does this refer to the preceding line? 4. Explain the “roll” of drums. 5. Explain “stirring drums.” 6. Explain “the trumpet that sings of fame.” 7. What is the meaning of “the flying”? Give a more usual word in this meaning. 8. How do “the flying” come? 9. Give the points of contrast between the Pilgrims and “the conqueror” and “the flying.” 10. Explain “shook the depths.” 11. Explain “the depths of the desert’s gloom.” 12. What is

"the desert's gloom"? 13. What were their hymns like to be "of lofty cheer"? 14. Give in a sentence the substance of this stanza.

STANZA III.—1. What is meant by "the stars heard, and the sea"? [Here we have poetical license making inanimate objects sympathize with man. Thus the greatness of the event is impressed on us by the apparent regard that even the stars, the sea, etc., had for it.] 2. Explain "the aisles," the "*sounding* aisles." 3. Why are the woods described as "dim"? 4. What is an "anthem"? 5. How was their song an "anthem of the free"? 6. Describe an "ocean eagle." 7. What is appropriate in introducing the ocean eagle here, as regards the landscape? as regards the greatness of the event of the landing? as regards the relation of this eagle to the United States? 8. Is "nest by the white wave's foam" a true description? 9. Depict the "white wave." 10. How is "the white wave's foam" in harmony with the first stanza? 11. Explain "*rocking* pines. *roared*." 12. "This was," why not "these were"? 13. How was the scene a welcome home? 13. Give briefly the general substance of this third stanza.

STANZA IV.—1. Explain "*hoary* hair"; "*pilgrim* band." 2. Give the literal meaning of "wither"; what is its meaning here? 3. What was "their childhood's land"? 4. "Woman's fearless eye"; why not say "brave women"? [Notice the vagueness of the picture in "brave women" as compared with "woman's fearless eye," which gives us a definite picture of the serene bravery in every woman's face.] 5. Explain "lit." 6. Give a simpler phrase for "deep love's truth." 7. Depict the attitude of the men, as described by "brow serenely high." 8. What disposition is represented by "*fiery* heart of youth"? 9. Give briefly the substance of this stanza.

STANZA V.—1. "What sought they?" etc.; how do these questions affect our interest in reading these lines? 2. What had the Spanish sought in the West Indies and Central America? What had the French sought in Newfoundland and in Canada? 3. What is "the wealth of seas"? 4. Specify some of "the spoils of wars." 5. Explain "a faith's pure shrine." 6. How is "a faith's pure shrine" the nobler object of pursuit? 7. Why is their landing-place "holy ground"? 8. How does the term "holy ground" arise? 9. Explain "unstained" as used here. 10. Is the statement in this last line still true? 11. Tell briefly what this last stanza treats of. Tell in five successive sentences what the five stanzas tell us of the Landing of the Pilgrims.

IV. BIOGRAPHICAL NOTE.

Felicia Dorothea Browne was born in Liverpool in 1794, but family reverses forced the removal of the Brownes to Ireland in 1800. In Denbighshire, Felicia was soon noted for her beauty, her precocious talent in poetry, and her wide reading, having a command of German, Italian, Spanish, and Portuguese. At the age of fourteen she published her first volume of verse; four years later, a second volume, *Domestic Affections*. The same year (1812) she married Captain Hemans, but the marriage was unhappy and they separated in 1818. Mrs. Hemans devoted herself with ardor to literature, writing volumes of poems and translations, such as *Translations, Lays of Many Lands, Songs of the Affections, Hymns for Childhood, National Lyrics*, etc.; and dramas like *The Vespers of Palermo*. In 1831 she settled in Dublin, where in 1835 she died.

Scott said of Mrs. Hemans, "There are some whom we meet and should like ever after to claim as kith and kin, and you are one of these." One critical writer sums up the character of her genius as follows: "Mrs. Hemans, without great originality or force, is yet sweet, natural and pleasing. But she was too fluent, and wrote much and hastily; her lyrics are her best productions; her more ambitious poems, especially her tragedies, being in fact, quite insipid. Still, she was a woman of true genius, though her range was quite circumscribed, and some of her little lyrics, *The Voice of Spring, The Better Land, The Graves of a Household, The Treasures of the Deep, and The Homes of England*, are perfect in pathos and sentiment, and will live as long as the English language. These are found in every school collection, and this early familiarity with her sweet and simple lyrics has helped to keep her memory green."

F. H. S.

LXXXIX. AFTER DEATH IN ARABIA.

BY EDWIN ARNOLD.

I. INTRODUCTION.

THE belief of the Christian regarding death and the future world is familiar to us all; the poem "After Death in Arabia" is intended to portray poetically the belief of the Mohammedan concerning the same things. The name of the poem suggests this: it treats of death ("after death") as viewed in the source and centre of the Mohammedan religion ("in Arabia"). The poem, therefore, is of interest to us as illustrating Mohammedan doctrine as compared with Christian doctrine. The introduction to the poem will therefore naturally be: first, some reference to the faith of a dying Christian. The teacher might depict the death-bed of such a one, calling up or having the pupils call up the belief that would sustain his last moments. Second, he might add a few words on the Mohammedan religion, touching on its author, Mohammed (570-632), his birth at Mecca, his adoption in free outlines of the theology of the Old Testament, believing in the unity and supremacy of God, and not entirely rejecting Christ, whom he looked upon as a prophet inferior only to himself; the spread of his doctrines and power over Arabia, Syria, etc. Thus having a rough outline of the Mohammedan faith (any encyclopædia will give full details), we may naturally read with intelligence this poem which treats of a special feature of the Mohammedan faith, how it regards death from the point of view of the hereafter.

II. THE PLAN OF THE POEM.

It will be noticed that instead of a dry exposition of the Mohammedan doctrine, the poet gives us a vivid picture in which much personal interest is evoked. Abdullah, a true Mohammedan, had died at the time the muezzins from the minarets of the mosques call the faithful to prayer. He knows how his friends gather about his lifeless body, weeping his loss, and sends a message to them from beyond the grave to comfort them in affliction. This message is made in the form of a letter or epistle, having the Eastern mode of address (compare our own), showing first the writer and the persons addressed:

“ He who died at Azan sends
This to comfort all his friends ; ”

and concluding with reference to the bearers of the letter :

“ He who died at Azan gave
This to those who made his grave.”

The latter reference, with the first lines of the epistle itself,

“ it lies, I know,
Pale and white and cold as snow,”

shows that the message comes to the mourners immediately after Abdullah's death.

The epistle itself gives a series of reasons why the mourners about Abdullah's corpse should not weep but be comforted :

Stanza I. depicts the mourners weeping around the dead body which Abdullah assures them was *his*, but was not his real self.

Stanza II. illustrates this distinction between the body and the soul, or real personal being, by reference to (1) a hut and the inmate, (2) the garment and the wearer, (3) the cage and the hawk.

Stanza III. still further strengthens this distinction by more beautiful comparisons, by reference to (1) the sea-shell and the pearl, (2) the jar and the gold concealed in it.

Stanza IV. shows what death really is: (1) The reading of the riddle of life that had long perplexed the living man, (2) the entrance into Paradise and endless life.

Stanza V. still further illustrates what death is: it is not an eternal farewell, since those who now mourn will soon join him in happiness; it is the entrance into the only true and perfect life. In view of these things Abdullah bids his friends be of good cheer, since death is only a form of Allah's love, and march on bravely towards God, who is all love.

III. EXPLANATORY NOTES.

1. 1. *Azan*.—An Arabic word: “in Mohammedan countries, the call to public prayers, proclaimed by the crier from the minaret of the mosque.” The pronunciation is usually *a-zan'* but here *a'-zan*. This day-call, chanted at sunrise, noon, and sunset, begins with the Mohammedan confession of faith: “God is most great, Mohammed is God's apostle—come to prayer, come to security.”

1. 3. *it*.—The body of the dead Abdullah, who is supposed to have addressed this epistle to those who mourn his death.

1. 5. *ye*.—This old nominative form of the pronoun is more in keeping with the solemn cast of the poem than the every-day “you.”

1. 13. *the women lave*.—“Lave” (*lāve*) is from the French *laver*, to wash. It is a more formal word than “wash.” The custom of washing the dead before burial is practised by Eastern and Western nations.

1. 16. *no more fitting*.—No longer a suitable covering for a soul that has reached Paradise.

1. 17. *Is a cage. . my soul hath passed*. Lowell has the same figure in *The Changeling*:

“Or perhaps those heavenly Zingari,
But loosed the hampering strings,
And when they opened her cage-door
My little bird used her wings.”

1. 21. *falcon*.—One of the “noble birds of prey,” bolder in proportion to their size than even eagles, acute in vision, and very powerful in flight. Falcons have been domesticated and trained to serve man in capturing on the wing birds like the heron, partridge, wild-duck. Falconry was once the favorite sport of every one of noble birth.

1. 24. *Straightway*.—An archaic (old-fashioned) poetical word, —at once.

1. 26. *wistful tear*.—A tear of regret, and of longing to have Abdullah alive. “Wistful” here is equal to “wishful.”

1. 31f. *whose lid Allah sealed*.—God placed the soul in the body, enclosing it there till it was His pleasure it should depart.

1. 32. *the while*.—At the same time that. “While” was originally a noun meaning time, but its use, except in such old-fashioned phrases as this, is now entirely adverbial. Give examples.

1. 35. *shard*.—A piece or fragment of any earthenware vessel or brittle substance.

1. 37. *Allah*.—The Arabic word for God, contracted from *al*, the, and *ilāh*, God. (The word *ilāh* is the same as the Hebrew word *elōah*, *Elohim*, God, which we find in our Bible.)

1. 38. *Now Thy world is understood*.—The spirit having reached Paradise, now understands the divine plan governing this world

of ours, a plan it could not understand while on earth. This recalls St. Paul's words, 1 Cor. xiii. 12.

l. 39. *the long, long wonder ends*.—The mysteries of this world, sin, crime, sorrow, suffering, etc., are revealed to the soul after death, and the wonder they occasioned throughout life is over.

l. 40. *erring friends*.—They do wrong ("err") to weep for one who is in Paradise.

l. 42. *unspoken bliss*.—Unspeakable bliss—a happiness words cannot describe.

l. 44f. *lost. . . By such light*.—Lost, as you view it, having only human intelligence to enlighten you. Compare Longfellow's lines in *Resignation*:

"We see but dimly through the mists and vapors ;
Amid these earthly damps,
What seem to us but sad funereal tapers
May be heaven's distant lamps."

l. 46ff. *Of unfulfilled felicity*, etc.—Of a happiness that is never completed, but always brings new joys to the soul. These obscure lines may be paraphrased: While the soul is lost, as Earth views loss, it lives an undying life in the light of unending felicity—in Paradise—which ever grows more perfect by the coming of the blessed.

l. 51. *I am gone before your face*.—Compare Rogers's lines,

"Those that he loved so long and sees no more,
Loved and still loves,—not dead, but gone before."

l. 56. *here. . . there*.—Paradise. . . earth.

l. 57. *fain*.—Desirous. To be fain, to be desirous, to wish.

l. 59ff. *death. . . is the first breath*, etc.—The writer asks his mourners not to weep because of death, since death is the beginning of the true Life, life in Paradise, from which ("centre"), as from the throne of God, all life proceeds. Compare

"There is no Death ! What seems so is transition ;
This life of mortal breath
Is but a suburb of the life elysian,
Whose portal we call Death."

—LONGFELLOW, *Resignation*.

l. 67. *La Allah illa Allah!*—Arab., "No God but the one God" (*lā ilāh illa 'llāh*), the sum of Moslem dogma, and the watchword and battle-cry of the Moslem soldiers.

IV. QUESTIONS AND EXERCISES.

SUPERSCRPTION.—What relation do ll. 1 and 2 hold to the poem? What is Eastern in the superscription? Explain "Azan."

STANZA I.—1. Depict the scene described in this stanza. 2. What is represented by "it"? 3. Who is represented by "I"? 4. What feeling is signified by "Yet I smile"? 5. Account for the epithet "thing." 6. Explain the statement in "It *was* mine, it is not I."

STANZA II.—1. Tell briefly the substance of this stanza. 2. Do you recognize any difference between "lave" and "wash"? 3. How is the figure "last bed" appropriate to the grave? 4. Show the appropriateness of the comparisons of the body to a "hut," to a "garment," to a "cage"; of the soul to an "inmate," to a "wearer," to a "falcon." 5. What is characteristic in the falcon to suggest the cage keeping him "from the splendid stars"? 6. In the soul? 7. Explain "splendid" as applied to "stars."

STANZA III.—1. Give briefly the substance of this stanza. 2. "Be wise." In what are the friends unwise? 3. "What ye lift upon the bier." Give one word for this clause. 4. Why is this one word not used? [Note that the clause suggests only what the speaker desires to suggest, the mere coarse, material substance—"what ye lift."] 5. Explain "wistful tear." 6. Show the appropriateness of the metaphor, "'tis an empty sea-shell." 7. Why not say "oyster-shell"? 8. How is the comparison in "carthen jar... treasure" a suitable one for body and soul? 9. Explain "whose lid...sealed." 10. Give the meaning of "Allah." What language is it? 11. Explain "the while." 12. "Let it lie." Explain "it." What thought prompts the exclamation? 13. Explain "shard." How is it an appropriate comparison for a dead body? 14. How is "gold" an appropriate comparison for "the mind that loved Him"?

STANZA IV.—1. Tell briefly what this stanza is about. 2. Explain "now Thy world is understood." 3. Explain "the long, long wonder." 4. In "yet ye weep," does "yet" mean "still" or "however"? 5. Justify the use of "erring" of his friends. 6. Explain "*unspoken* bliss." 7. Paraphrase to show the meaning, "Lost...for you"; "in the light...felicity"; "in *enlarging* Paradise."

STANZA V.—1. Give the substance of this stanza. 2. What thought is in the speaker's mind that he says "Farewell...yet not farewell"? 3. Explain "where I have stepped." 4. What is the meaning of "*here* is all," "*there* is naught"? 5. Explain "fain." 6. What suggests the statement "sunshine...follow rain"? 7. What view of death is given in l. 59ff.? 8. Explain "Life, which is of all life centre." 9. Explain how "all seems

love," viewed from "Allah's throne." 10. Give one word for "stout of heart." 11. Account for the use of "home" (compare l. 61f.). 12. Translate *La Allah illa Allah*. 13. What Christian text gives the same thought of God as the last line of this stanza?

How does the Mohammedan's view of death differ from the Christian's? Compare it with Longfellow's view as contained in *Resignation*.

SUBSCRIPTION.—What Eastern touch is in these concluding lines 69, 70? In what form is the poem cast that it should begin and end as it does?

V. VARIANT READINGS.

Our poem is taken from *Pearls of Faith*, which is a sort of rosary of Islam, containing ninety-nine "beautiful names" of God, illustrated—"from the point of view of an Indian Mohammedan"—by "some legend, tradition, record, or comment, drawn from diverse Oriental sources," the whole intended "to present the general spirit of Islām under a new and not unacceptable form." "After Death in Arabia" forms the sixtieth poem in the series, intended as a comment upon Allah's name of *Al-Mu'hîd*, the Restorer.

"He made life—and He takes it—but instead
Gives more; praise the Restorer, Al-Mu'hîd!"

The version in the Reader omits these introductory lines, and varies in other respects from the poem as printed in Roberts's edition, 1883. The title in this edition is *A Message from the Dead*. Lines that differ are:

l. 15. "Is a tent which I am quitting."

l. 28. "Out of which the pearl is gone."

l. 37ff. "Allah Mu'hîd, Allah most good—
Now thy grace is understood;
Now my heart no longer wonders
What Al-Barsakh* is, which sunders
Life from death, and death from Heaven;
Nor the 'Paradises Seven'
Which the happy dead inherit;
Nor those 'birds'† which bear each spirit
Towards the Throne, 'green birds and white'
Radiant, glorious, swift their flight!"

* The bar.

† The spirits of martyrs, according to a tradition, "rest in the crops of green birds which eat of the fruits and drink of the rivers of Paradise."

Now the long, long darkness ends,
 Yet ye wail, my foolish friends,
 While the man whom you call 'dead,'
 In unbroken bliss instead
 Lives, and loves you; lost, 'tis true,
 By any light which shines for you;
 But in light ye cannot see
 Of unfulfilled felicity,
 And enlarging Paradise,
 Lives the life that never dies."

1. 52. "A heart-beat's time, a grey ant's pace."
1. 54. "Ye will marvel why ye wept."
1. 62. "Life, that is of all life centre."
1. 63. "Know ye Allah's law is love."
1. 65f. "Be ye firm of trust, and come
 Faithful onward to your home."
1. 68. "Mu'hid ! Restorer ! Sovereign ! say !"

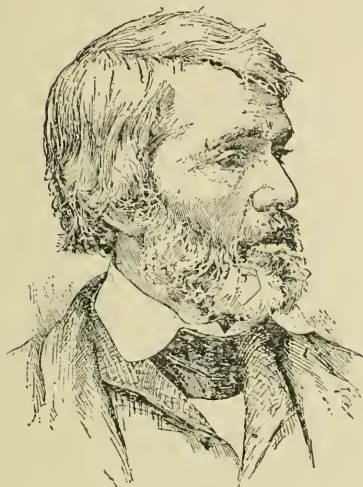
VI. BIOGRAPHICAL NOTE.

Sir Edwin Arnold, author of the poem, "After Death in Arabia," was born in 1832. He was the son of a Sussex magistrate and received a careful education in Rochester and King's College, London. At Oxford he was successful in winning a scholarship in University College, and the Newdigate prize in English verse for his poem on "Belshazzar's Feast." For a while he taught as second master at Birmingham, then accepting an appointment of Principal in the Government Sanskrit College at Poona, he left for India, and perfected himself in that knowledge of the East for which his name is famous. He returned, however, for a while, to England, joined the staff of the *Daily Telegraph*, 1861, and was instrumental in organizing and sending forth those two great expeditions, George Smith into Assyria and Stanley into Africa in search of Livingstone. More recently Arnold has devoted himself to the life and literature of Japan, in which country he spends most of his time.

As a poet, Edwin Arnold's work is in the main Eastern in substance and also partly in feeling and color, and is designed to exhibit in their best light the religious systems of the East. His chief works, to which he adds a volume year by year, are *Indian Song of Songs*, 1875, *Light of Asia*, 1879, *Indian Poetry*, 1881, *Pearls of Faith*, 1883, *Song Celestial*, 1885, *Lotus and Jewel*, 1888, *Light of the World*, *Potiphar's Wife*, etc.

XCI. ROBERT BURNS.

BY CARLYLE.



Thomas Carlyle

I. BIOGRAPHICAL DETAILS.

THE main facts of Burns's life are given on p. 45f., and should be referred to as a preparation for the present lesson.

II. EXPLANATORY NOTES.

PAGE 275, ¶ I., l. 1. *as a prodigy*.—See Biographical Note.

l. 2. *usual fashion . . neglect*.—Usual but not universal. True of Byron and Shelley, not true of Tennyson, Longfellow, Lowell and Whittier.

l. 4. *censure and neglect*.—He offended the “unco guid,” the very respectable, by merciless ridicule; and conservative people were alarmed at his radicalism.

1. 4. *early death*.—In his thirty-eighth year.

1. 5. *an enthusiasm*.—A vast concourse assembled at his funeral. £700 were subscribed throughout the kingdom for his widow. Shortly after this a new edition of his poems brought her double that sum.

1. 6. *nothing to be done*.—Carlyle is perhaps unfair here. Nothing that could have been done for several years before his death would have saved him from the habit that had already enslaved him.

¶ II., 1. 8. *nine days*.—Referring to the common saying, “A nine days’ wonder,” i.e., a short-lived wonder.

1. 9. *clamor*.—Why is this contemptuous word used?

1. 10. *vulgar*.—Common. Compare “vulgar fractions.”

1. 12. *intrinsic merits*.—What were these real merits?

1. 13. *casual radiance*.—The ephemeral praise of the multitude.

1. 14. *a true . . . poet*.—Poetry may be considered as the beautiful expression of worthy ideas and feelings in rhythmic verbal forms. Distinguish between poetry and mere verse. Show that Burns is “a true poet” from the poems on pages 97, 98 in the Fourth Reader.

1. 14. *one . . . British men*.—Because of his honesty, dignity and ability. Show from the lesson that these are Carlyle’s tests of truly great manhood.

¶ III., 1. 16. *he did much*.—What precisely did Burns do to justify this “much”?

1. 17. *where and how*.—Under the conditions of his life: his early poverty and hardships, lack of learning, few opportunities for culture, his depressing failures in farming, and the distress—both physical and mental—which his dissipation brought upon him.

1. 19. *materials . . . mental*.—The subject matter of his poems. Burns’s reputation rests largely on his tender and artistic representation of subjects hitherto considered as trivial or unpoetic. He was one of the founders of a new school of naturalistic poetry. (See comments on the topic, “Barefoot Boy,” in this book.)

1. 22. *the tools*.—Poetic terms, phrases, figures, and all that pertained to poetic expression in the dialect he employed. Previous to Burns there was little modern Scottish poetry, although there was no lack of verses crude in matter and rough in form. Moreover, the Scottish dialect was considered as unequal to poetic expression, and Burns’s critical Edinburgh friends tried to dissuade him from the further use of it after his first volume.

¶ IV., l. 27. *arsenal*.—A storehouse for arms ; meaning the same as “tools,” which see.

l. 27. *magazine*.—A storehouse for ammunition ; meaning the same as “material.” Here the educated man is considered as a soldier fighting against error and wrong, such as Carlyle himself was.

l. 29. *he works*.—A return to the previous figure of “tools” and “material.” Perhaps “works” is a slip ; if not, it is used as equivalent to “fights.”

l. 30. *borrowed . . . ages*.—Compare the striking expression, “The heir of all the ages.”

PAGE 276, l. 1. *outside of the storehouse*.—Uneducated, having neither arms nor ammunition.

l. 2. *stormed*.—Forced open. Develop the expression more fully. Carlyle may have been thinking of patriot “rebels” breaking into government arsenals, as John Brown at Harper’s Ferry.

l. 5. *steam-engine*.—This term has the same application as “tools” and “arms.”

l. 5. *remove mountains*.—That is, make way in spite of them, as by cuttings and tunnels, now done by drills and shovels driven by steam-power.

l. 7. *Titan . . . with arms*.—Burns, without education, using an unpoetic tongue and with unpoetic subjects, so considered, yet performed the wonderful feat of raising the level of poetic taste and feeling throughout the nation. This was the “much” mentioned above ; this largely made him a “considerable man” in the estimation of Carlyle, who judged men not by their having or being so much as by their doing. [The Titans in Greek mythology were deities great enough to pile mountain on mountain, and to wage war against Zeus, the greatest of the gods.]

¶ V., l. 8. *Criticism . . . business*.—That is, literary work is to be judged solely on its own merits ; that the critic should be untouched by warmth of feeling as he judges.

l. 12. *interests and affects*.—Distinguish.

l. 13. *a tragedy*.—The term tragedy as used here means a dramatic composition in which the reader is led first to admire the chief character on account of his possession of special virtues, and afterwards to pity him for the disasters which his own errors or weakness have brought upon him. Show in detail the elements of tragedy in the life of Burns.

¶ VI., l. 18. *Sir Hudson Lowe*.—Governor of St. Helena

during the closing days of the life of Napoleon, who was there kept prisoner.

1. 19. *main*.—The main (chief, great) ocean.

1. 20. *pity and fear*.—Quoted from Aristotle's definition of tragedy; fear being used somewhat in the same sense as in a "fearful sight."

1. 21. *nobler...perhaps greater*.—Discuss this comparison throughout between Napoleon and Burns. Emerson says: "There are three orders of greatness, moral greatness, intellectual greatness, and greatness of action, Napoleon's being the latter." In which respect was Burns great? (See "Titan.")

1. 22. *hopeless struggle*.—For more than a year previous Burns foresaw the end and tried to reform.

¶ VII., 1. 25. *excellence...rarest*.—The common theory of poetry and fiction is that the writer should not represent things as they are, but as he thinks they should be. This is called idealism. Burns certainly idealized the Scottish peasant, but not so much by adding excellences as by dropping defects in his description. Not all cotters, even in Scotland, are like the one described by Burns, nor are they all "men" who wear "hoddie grey."

1. 27. *sincerity...air of truth*.—But not always consistent with himself, as his latest great critic has pointed out; for, "Though so really free and independent he prided himself in his songs on being a reactionist and a Jacobite—on persistent sentimental adherence to the 'cause' of the Stuarts—the weakest, thinnest, most faithless, brainless dynasty that ever held a throne."—*Walt Whitman*.

1. 29. *scenes...lived amongst*.—See Fourth Reader, pages 97, 98, also "To a Mountain Daisy," "To a Mouse," etc.

1. 30. *these scenes...emotions*.—See the two poems just mentioned, the subjects having been suggested by incidents which occurred while he was ploughing.

1. 32. *noble thoughts*.—"I never hear the loud, solitary whistle of the curlew without feeling an elevation of soul like the enthusiasm of devotion."—*Letter from Burns to Mrs. Dunlop*.

1. 33. *call of interest*.—He was so sensitive as to refuse the offer of a London publisher to write for money. Moreover, he wrote poems directed against the government while he was an officer of excise in the employ of the government.

¶ VIII., 1. 3. *susceptibility...affectation*.—It is not clear why Carlyle should imply that these qualities are generally associated in poets. Explain the terms.

1. 9. *this . virtue*.—"Clearness, simplicity, truth." Why are these spoken of here as one?

1. 10. *virtues, literary*.—Such as strength and beauty. Show if these depend on honesty. Will a description of an ugly thing be beautiful because it is honest? Will it necessarily be strong?

1. 10. *virtues, moral*.—This seems a Carlylean exaggeration of the value of honesty. Of what moral virtues is honesty the root? Show that there are some virtues which are not connected with honesty.

III. BIOGRAPHICAL NOTE ON CARLYLE.

Thomas Carlyle was born at Ecclefechan in Dumfriesshire, Scotland, in the year 1795. His parents intended him for the ministry, but during his university course at Edinburgh he decided not to follow their choice, and, after graduation, employed himself in teaching for a few years. Subsequently removing to Edinburgh, he began to support himself by literary work, meanwhile devoting all his spare time to the earnest study of German poetry and philosophy. He then translated various books from this language into English, gaining considerable reputation thereby. His most original work, *Sartor Resartus*, was now written, and, though he obtained a publisher with difficulty, it was received with great approbation by intellectual readers, at first in the United States and then in Great Britain. The fame this work brought him led him to London, where he lived the remainder of his life, dying in 1881. From the locality of his residence there comes the descriptive name often given him, "the sage of Chelsea." In London he wrote a history of the French Revolution, the most striking historical work ever written. He next delivered several series of lectures; the most important of these were afterwards published in book form, entitled *Heroes and Hero Worship*. His other important works were *Oliver Cromwell's Letters and Speeches* and the *History of Frederick the Great*. He was an independent thinker, a strong graphic writer, and terribly in earnest in all his undertakings. Partly from this earnestness and partly from dyspepsia, many of his writings are unduly harsh, cynical, and pessimistic. They are all, however, exceedingly valuable books, owing to the author's original way of looking at things and his entire sincerity of character and expression.

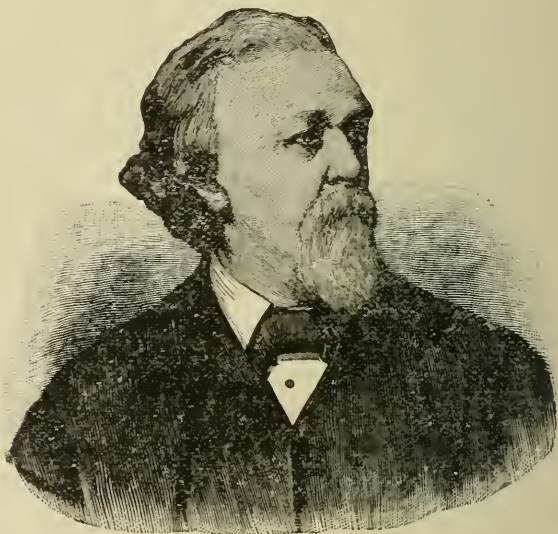
The extract is from Carlyle's essay on Burns.

A. S.

XCIV. THE RIDE FROM GHENT TO AIX.

(*"How They Brought the Good News from Ghent to Aix."*)
[16—.]

BY ROBERT BROWNING.



ROBERT BROWNING.

I. INTRODUCTORY NOTE.

BROWNING himself has told us that this poem has no basis of historical fact. "I wrote it under the bulwark of a vessel off the African coast, after I had been at sea long enough to appreciate even the fancy of a gallop on the back of a certain good horse 'York,' then in my stable at home. It was written in pencil on the fly-leaf of Bartoli's '*Simboli*,' I remember." The poem is therefore not to be understood as a piece of versified

history, but as an expression of delight in rapid motion, the glorification of riding. The hero of the piece is "Roland," the horse. The poet wins our sympathy for steed and master by the object they are both striving to attain. This deadly gallop is not for a wager, or a mere race, like the recent long distance ride of German officers between Berlin and Vienna. It is on a matter of life and death, to "save" a whole city from a vague but impending "fate." The note in Harper's edition needs to be corrected. It reads: "The 'good news' is that of the 'Pacification de Gant, concluded in 1576.'"—"R. H.," p. 164. The editors have overlooked the fact that Browning, according to his habit, has tagged his poem with the date in which he wishes us to understand the action of the poem as taking place. It is the seventeenth century, not the sixteenth, in which Browning lays his scene. This is corroborated by the details of costume, jack-boots, buff-coat, etc. (See lines 49 and 50, Notes.) The poet may have had in mind some crisis in the many wars which have made the Low Countries the battle-ground of Europe. To my mind, the "good news" seems like information which would determine the people of Aix to break off negotiations already begun with an enemy. However, it is purposely vague, and the very vagueness makes the "fate" more terrible and fixes our minds on the matter in hand, the breathless gallop against time. Our interest is not divided. It is concentrated on the action of horses and men pictured for us. The theme is simplicity itself; and about it is involved none of Browning's difficult mannerisms of thought and style. Little difficulty should be found in teaching it. In an equestrian country like Australia or Texas, where the horse is a necessity, there would be none whatever. But Canada, Ontario at least, is a land of buggies and trotting horses. Our people have neither the habits nor sentiments of a race bred to the saddle; they go afoot. So some teachers may find difficulty in arousing interest in the poem. The ideal teacher should be something of a horseman himself; or, at least, have sufficient knowledge of horses to sympathize with the sentiment of the piece. Assuming that some teachers have had little or no opportunity for obtaining this knowledge, I have made my notes very full. The pupils' attention should be directed exclusively to the simple action of the narrative, the feelings of the supposed speaker and the language.

In the first place, the poem is a story, with a distinct motive, beginning, middle, and end. Joris, Dirck, and their comrade are the bearers of an important message from one city to another. It is so important, that instead of a single messenger, three are sent, so that in case of injury to man or horse, there will be another to carry on the message. Time is all-important. They are to spare neither themselves nor their mounts. Better a dead horse or two than a city lost. The very walls cry to them, "speēd." The

narrative runs on smoothly. After the start at midnight from a postern of Ghent, they ride steadily through the night. Roland's master is full of little offices to make the gallop easier for him. Day comes on as they fly by town and hamlet. At last Dirck's horse, Roos, drops down from utter exhaustion, near Hasselt. The summer heat wearies the two remaining riders; but they press on. Then, in sight of their goal, Joris's roan unexpectedly drops dead. In neither case is there time even to look at the fallen comrade. The word is "forward." Roland, although much distressed, bravely gallops on. Even the novice knows the difference between a horse with spirit and a lump. Roland's master lightens his load, even to throwing away his clothing and arms, and cheers him on. His mission is successful. He reaches Aix in time to save her from her fate. The sacrifice has not been thrown away.

The three riders are evidently soldiers. That they call each other by their Christian names, seems to imply such friendship as that which springs up between brothers-in-arms. Joris is the only speaker, and his speeches are all generous. The first, l. 18, shows his thoughts are all on the success of the mission; the second, l. 31ff., is filled with pity for Dirck's failing horse and Dirck's disappointment; for the bringer of "good news" is always welcome (see Stanza x.): "Even if you do not get your share of praise, your comrades will see that you get credit for the part you have played." The third speech shows the exhaustion of the speaker ("gasped Joris"), but also his mind fixed on his purpose. He urges his comrade to "gallop," and has no expectation except of reaching Aix at his side. "How they'll greet us," he cries, when his roan drops dead. Browning's great excellence is in his character drawing. He cannot help depicting men and women. Even here the speeches of the minor actor show his disposition. Joris's generosity could hardly be called out by a chance acquaintance. It seems fair to infer that they were friends. Further, Roland's master was armed; buff-coat was uniform, the "belt" must have held a sword, which explains "and all" and why he relieved himself of its weight at the end of the terrible run, when every extra ounce of weight would tell. The holsters would have pistols in them, and it seems fair to infer that he was not the only one of the three so equipped, for those who sent him could not know that Roland would not be the first to drop. There is, too, something of the soldier's contempt for civilians in his reference to the "burgesses" and their vote.

All these things are of secondary importance. The chief interest of sentiment is the thorough sympathy and understanding which exists between a powerful, courageous horse and his rider. The ride is, one may say, impossible, though the ride of Archibald Forbes after the battle of Isandula approaches it in difficulty and

danger. But there is no need to trouble about small particulars, the exact distance, the exact route, etc. The essence of the poem is a long ride, testing to the utmost the spirit and strength of the horse, and bringing out the feelings of that horse's master. The severity of the test is shown by its killing two horses. A harder one can scarcely be imagined. The feelings of the rider are chiefly love and pride. The phrases, "my stout galloper," "his own master," "my horse without peer," "this Roland of mine," the mention of the pet name, tell their own story. The minute observation which notes the "resolute shoulders," the "black intelligence" of the eye, "the circles of red," bespeaks long intimacy with horses and their ways, and Roland in particular. No stranger would have understood, and it is safe to say no stranger could have brought Roland through. Roland's master has treated him kindly, not brutally; that is why the encouragement and "nursing" given at the close of the ride carry him on. The first place is given to Roland throughout. When we begin to think, we must see that his rider was a marvel of judgment, skill, and endurance. We need not quarrel with his perfections, for it is the mission of poetry to uphold the ideal. To make the narrative clear and point out the less obvious sentiment, is the duty of the faithful teacher. To utter a counsel of perfection, he ought to read at least a chapter of Motley's "Rise of the Dutch Republic," such as the one which describes the origin of the term "Gueux" and the deeds of the terrible "Sea Beggars," if he has not mastered the whole book. Such reading will make him understand the spirit of the time. If he considers it necessary he may append the various obvious morals; but usually it is better to let them make their way into the mind unconsciously.

The language presents few difficulties; the ideas are not unusual, nor is the manner in which they are presented unfamiliar. Still nothing should be slurred over. The technical words, such as "pique," "crest," "holster," should be looked up in the dictionary—drudgery, but most useful. Parsing such words as "undrew," l. 3, "right," l. 10, "see," l. 15, "with," l. 18, "spray," l. 24, will help to clear up the meaning. A useful exercise is questioning on the exact meaning of phrases, such as "resolute shoulders." How can shoulders, a horse's shoulders, be resolute? It will be well to analyze such lines as 27 and 28, where the grammar is confused, but the idea plain. Most readers, old and young, have a way of taking for granted that they understand what they read, when the impression made is dim, vague, and evanescent. With young pupils, the judicious teacher, by careful questioning on the language, can make the impression clear, firm in outline, and permanent. The poem should be first read over for the main incidents, then every difficult word and phrase made plain, then the teacher and pupils together should

try to put together in one harmonious whole all the ideas thus gathered and evolved. The duty of the instructor is, of course, to have made the most careful preparation ; but the pupils can help. The question of a dull student or the answer of a clever one, will often bring new light to the wise teacher.

II. METRE.

The remarkable metre of this poem must not be passed over. It helps us to understand the meaning. If one reads such lines as

“They are up and over the Tongue of Jagài, as the blown dust-devils go;
The dun, he went like a stag of ten, but the mare like a barren doe,”

it is plain that there has been an attempt to fit the ideas of motion, not only with appropriate words, but with an appropriate metre. In the following, the writer has attempted to *imitate* the peculiar gait of each horse :

“Trample, trample, trample, came the roan;
Trap, trap, trap, came the gray;
But pad, pad, pad, like a thing that was mad
My chestnut broke away.
It was only an hour to Exeter,
And the opening of the day.”

Poets have tried to imitate the sound of horses' hoofs ever since they began to write about them. There is a famous line in Homer and another in Virgil, which produce on the ear of the reader exactly the effect of Browning's line. The latter runs:

“*Quadrupedante putrem sonitu quatit ungula campum.*”

The difference is that the movement of Browning's line is anapæstic, and Virgil's dactylic. But the dactyl (— o o) is not distinguishable in effect from the anapæst (o o —), after a few repetitions. If you say over to yourself “túm-ti-ti, túm-ti-ti,” it soon becomes the same as “ti-ti-túm, ti-ti-túm.” Both represent the threefold beat of the horse's hoofs in the gallop. And while the irregular six-line verse quoted above imitates very successfully the sound made by the hoofs of a big, heavy horse, of a light, easily moving horse, and of an eager, spirited horse in hot pursuit and flight, it is unfitted for a long narrative. It could not be sustained. But the anapæstic metre can be sustained. Besides, it carries to the ear, independently of the meaning of the words, the notion of a galloping horse, as the line above would to one ignorant of Latin. Its continual, unescapable presence, suggesting galloping, in a poem describing a gallop, assists the mind greatly

in acquiring the impression the poet meant it to acquire. But this would not be done if the line were shorter. For instance :

I sprang to the saddle and he ;
I galloped, we galloped all three.

The ear tells us at once that this is unsatisfactory. It is not fanciful to think that there must be some correspondence between the metre and the action of the gallop, which proceeds in long rhythms of the whole body, the stride being the utmost stretch of the animal's limbs, and as different as possible from the short, steady trot and the easy, rocking canter. On the other hand, if the line were longer, as

I sprang to the stirrup, and both of my comrades and he,

though the anapaestic motion is kept, the line is felt to be lacking in energy. It is too long, and does not suggest the urgency of the mission and the strenuous effort so well as the tetrameter (line of five feet). Still worse, if another foot were added.

The line is anapaestic. That does not mean that every foot is an anapaest, but that the anapaest is the norm or usual foot. A completely anapaestic line is 46 :

“Of the news | which alone | could save Aix | from her fate.”
 u u — u u — u u — u u —

But to avoid monotony, many variations are introduced. For instance, an iambus, l. 1, a most common change :

“I sprang |
 u —

or a trochee, l. 4 :

“Speed ech | oe l the watch.”
 — u | u u —

Other variations occur. In ll. 35, 39, the second foot is an iambus ; in l. 27 it is the third foot, while the fourth contains four syllables. The verse would be tiresome if each line were exactly like the preceding.

III. NOTES.

1. 3. *Good-speed*.—Success. (Anglo-Saxon *spēdan*, to prosper.)
1. 3. *watch*.—The guard at the city gate.
1. 3. *undrew*.—Here intransitive.

l. 5. *postern*.—A small gate in a wall, in a concealed or private place. (L. *posterior*.)

l. 7. *great pace*.—Rode on at the same rate as when they set out.

l. 8. *our place*.—None of the riders urged his horse past the other two.

l. 9. *I turned*.—Only a finished horseman could have performed these difficult manœuvres at full speed. Cf. l. 49*f*. All these matters must have been attended to before mounting, but a short experience of "the great pace" would show Roland's master how to make him more comfortable as he galloped.

l. 10. *shortened*.—Also to relieve the "stout galloper." Cf. l. 51, "Stood up in the stirrup."

l. 10. *pique*.—The pommel of the military saddle.

l. 11. *cheek-strap*.—The name implies its position. It is let out to make the bit easier.

l. 11. *chained slacker*.—A short piece of chain passes from the ends of a curb-bit under the horse's lower jaw. If too tight, it would gall and cut.

l. 12. *a whit*.—Parse.

l. 14. *Lokeren*.—Twelve miles north-east of Ghent.

l. 15. *Boom*.—Sixteen miles east of Lokeren.

l. 15. *star*.—The morning star is peculiarly large and bright.

l. 15. *to see*.—Parse.

l. 16. *Düffeld*.—"Or Duffel is about twelve miles east of Boom, and a few miles north of Meeheln."—*R. H.*

l. 17. *Meeheln*.—Best known by its French name, Malines, through the famous lace made there. "The *church steeple* is the lofty (324 feet) though unfinished tower of the Cathedral of St. Rombold. Like many of the great Belgian churches, it is noted for its chimes."—*R. H.*

l. 17. *half chime*.—Chinning for the half hour.

l. 19. *Aerschot*.—"All the editions spell the name Aershot; but the *sch* is pronounced like *sk*. The town is fifteen miles from Duffel."—*R. H.*

l. 20. *cattle stood black*.—This line, with the previous and following, forms the single picture of landscape in the poem.

l. 22. *at last*.—The phrase is almost meaningless; simply a condescension to the demands of rhyme.

l. 24.—Browning is a songster with a twist in his throat; that is, at times wilfully, at others, uncontrollably harsh. Try to pronounce the last part of this line, especially "its spray."

l. 25. *crest*.—The technical name for one of the “points” of a horse; the head between the ears.

l. 27. *black intelligence*.—Analyze this line and the next. The construction is anacoluthic—that is, it begins with one construction and ends with another—and the sense is but indifferent. The white of a horse’s eye rolled round would be visible from behind.

“Till he was aware of his father’s mare, with Kanal upon his back,
And when he could spy the white of her eye he made the pistols
crack.”—*Ballad of East and West*.

l. 28. *askance*.—Turned to me, “ready for orders.”

l. 29. *spume-flakes*.—Foam from the bit.

l. 29. *aye and anon*.—Now and then. The action of a spirited horse interested in his work.

“The dun he leaned against his bit, and slugged his head above.”
—*Ballad of East and West*.

l. 31. *Hasselt*.—“The capital of the province of Limbourg. It is about twenty-four miles from Aerschot, and almost eighty from Ghent by the route described.”—*R. H.*

l. 31. *Dirck groaned*.—Not from pain, but from despair at being unable to keep up with the other two, though he was urging Roos with the spur.

l. 33.—The symptoms of deadly exhaustion.

l. 38. *Looz*.—“This town is seven or eight miles due south from Hasselt, and Tongres is also out of the direct road to Aix-la-Chapelle.”

l. 39. *laughed*.—Contrast between the anxiety of the men and the serenity of nature.

l. 39. *pitiless*.—Because the heat would further tend to exhaust both horse and rider.

l. 40. *stubble*.—It is difficult to understand whether the horse-men are on the road or in the fields. The mention of the stubble fixes the time of year—summer, after harvest.

l. 41. *Dalhem*.—“Apparently some village near Aix. It cannot be the frontier town of Dalheim, for that lies too far to the north. The *dome-spire* is probably the cupola of the ‘octagon’ of the cathedral, built by Charlemagne and containing his tomb.”—*R. H.* It is hardly worth while trying to map out the route in accordance with probability. If Browning wrote the poem on shipboard off the coast of Africa, he may be excused if his poetical road does not tally with those in Baedeker.

l. 41. *sprang*.—To express the suddenness with which it came into view.

1. 44. *lay dead*.—Conjunction omitted. Several horses were ridden to death in the long distance race from Vienna to Berlin.

1. 46. *her fate*.—See Introductory Note.

1. 49. *cast loose*.—A nautical term, probably due to the circumstances under which the poem was written. (See Introductory Note.) Took it off and threw it away.

1. 49. *buff-coat*.—Stiff leather jerkin worn by soldiers all over Europe at the time of the Thirty Years' War.

1. 50. *belt and all*.—The sword with the broad baldrick, which passed over the shoulder. All these things are done, of course, to lessen the weight Roland carried. The difference would be considerable, and prove a great relief at this stage of the ride.

1. 50. *jack-boots*.—Roland's rider wears the trooper's dress of the period.

1. 51. *stood up*.—To save his horse, as jockeys do in a race. Roland's master does not use the spur (his boots were gone) at the end when additional effort is needed.

1. 52. *pet name*.—Compare the use of the gypsy's word by the hero of Mrs. Ewing's beautiful story, "Jackanapes," which everybody should read.

1. 56. *head 'twixt my knees*.—Roland had fallen down as horses will from utter exhaustion. The strong stimulant of the wine would revive the horse as well as a man.

1. 57. *this Roland of mine*.—The phrase implies present possession, as well as pride. Roland did not die.

1. 59. *burgesses voted*.—A touch of Browning's characteristic humor. City councils are not celebrated for generosity or originality, and the Dutch have a bad name for being niggardly. As if there had been some hesitation or demur in granting the paltry gift of wine in return for the priceless "good news."

IV. BIOGRAPHICAL NOTE.

Browning was an unusually happy man in the two main circumstances of life, parentage and marriage. His father was an official in the Bank of England, and discerning early the genius of his son Robert (born May 12th, 1812), he not only gave him every advantage in the way of education, but was able to make him, on reaching manhood, independent of the necessity of earning his own living by business or a profession. Browning was educated at home and at the University of London. As a young man he travelled in Russia and Italy. Returning to London, his birth-place, he published his first poem, "Pauline," in 1833, the year of Tennyson's second volume. Between this date and 1845, much of his best work was produced. In 1846 he married the poetess,

Elizabeth Barrett. It was a runaway match, his wife was almost an invalid, her father never forgave her, but it was an almost perfect union. It is to his wife he dedicates his most popular series of poems, "Men and Women" (1855), and his famous lines in "The King and the Book,"

"Oh, lyric love, half angel and half bird,"

are one of the finest tributes any man ever paid to any woman; while her "Sonnets from the Portuguese" are the most beautiful record of tender affection ever written by a woman. They went to live in Italy, much to the improvement of Mrs. Browning's health, and identified themselves with the cause of Italian freedom and the struggle for national unity. Their home in Florence, the *Casa Guidi*, was a centre of light and influence, and the Italian people have not forgotten them. Mrs. Browning died in 1861, and the poet himself, at Venice, December 12th, 1889. He was buried in Westminster Abbey. In person he was short, but strongly built and active; he "looked like a London banker." He enjoyed perfect health and high spirits, and was the life of any company in which he found himself. The student who wishes to inform himself further about the man and the poet, could not do better than buy his "Life," by William Sharp ("Great Writers Series," London, 1890, price 30c.), not only on account of the information between the covers, but because it contains an admirable guide to further knowledge in the shape of an extensive bibliography, compiled by Mr. John P. Anderson, of the British Museum.

V. TEACHERS' HELPS.

It is possible that some teacher or pupil liking this poem of Browning's may wish to know more of his work, for his own pleasure, knowledge, or increased efficiency in teaching. The poet has a reputation for harshness and obscurity, not altogether undeserved, and many introductions, handbooks, etc., to his poetry have been written. One of the best of these is Prof. W. J. Alexander's "Introduction to the Study of Browning," Ginn & Co., Boston, \$1.00. His complete poems are in many volumes and they are expensive; but he himself made an admirable selection of his best work, which has been republished in America by J. Crowell, New York, for about one dollar. Another small volume of selections is published by Harper's, "Select Poems of Robert Browning, Edited with Notes by W. J. Rolfe and H. E. Hersey," New York, 1891, 40c. This book contains criticisms, the main facts of the poet's life, and the dates of his various publications. The notes marked here "R.H." are taken from it. To those wishing to study versification, Dr. Francis B. Gummere's "Handbook of Poetics," third edition, Ginn & Co., 1891, \$1.00, is recommended.

A. M'K. M.

XCVI. CANADA AND THE UNITED STATES.

BY HOWE.

I. FOR THE TEACHER.

THIS extract belongs to a class of composition ill-suited to the pupils for whose study it is prescribed. It is oratorical, not literary; and the style, while such as often passes muster even with the critical, and always gains applause among the ignorant and unthinking when heard on the platform or in the pulpit, is perilously near what is designated in American slang as "talking through one's hat," a style that forms the stock-in-trade of the "eloquent preacher," the "stump orator," *et hoc genus omne*. It gains applause on account of fluency, frequent and sometimes beautiful comparisons, and a show of learning given by quotations, historical allusions, etc. But the wealth of words is often accompanied by poverty of thought and inaccuracy of expression, the comparisons sometimes darken rather than illustrate, and the historical allusions only serve to show the narrowness of the range of the speaker's knowledge. Such a model is especially bad for school children, since the young student is very prone to form a style that has the defect of being florid and inaccurate, so that his compositions demand severe pruning, and he needs as a model English that is exceedingly chaste and precise. Many of the faults in the selection before us are very glaring, others are less obvious, but are sufficiently so to make them readily apparent if a superior form of expression is suggested. It is hardly necessary to say that while the hints to the teacher are given mainly as questions, it is not supposed that these questions are in the best form for children or are sufficient in themselves to develop the points they refer to.

II. NOTES AND QUESTIONS.

1. State in a sentence the theme of the whole selection, and that of each of the paragraphs it comprises.
2. What are the author's views concerning the relations between Canada and the United States?
3. By what argument does he support these views?
4. Which paragraph does not form any part of these argu-

ments? By what phrase might this paragraph have been introduced?

PAGE 289, ¶ I., 1. 3. *three. .family.*—Great Britain, Canada, and the United States. What does the phrase generally serve to designate? Is there, apart from the fact that it has not its common significance, any objection to its use here?

1. 2. *peace. .prosperity.*—Is this a climax? What is there in the circumstances under which the speech was made to account for the order in which the ideas are presented? Would the word “commerce” be better than “commercial prosperity”?

1. 6. *city. .state.*—If the word “even” were used in this phrase, where should it be placed? Why does the speaker use the words “province” and “state”?

¶ II., 1. 12. *trefoil.*—Another name for clover. Would “its triple leaf” or “three leaves” be preferable here?

Is there any necessity for the use of the phrase, “to the morning dew”? Why is it employed?

1. 14. *Let us.*—What is there in the circumstances of the address to make this phrase preferable to “may we”? Retaining “let us,” what word should be omitted?

¶ III., 1. 15. *Why. .not.*—Supply the ellipsis.

1. 15f. *For nearly. .family.*—Compare this expression with, “till little more than one hundred years ago.”

1. 16ff. *our fathers. .interest.*—Which of these historical allusions are most appropriate? Which the weakest?

PAGE 290, 1. 3. *jurisprudence.*—Principles of legal proceedings.

1. 4. *Coke.*—A celebrated lawyer of the reign of James I. He wrote the “Institutes of the Laws of England,” a work generally known as “Coke upon Littleton,” as it is a translation and commentary of Sir Thomas Littleton’s treatise on English law.

1. 4. *Mansfield.*—A celebrated lawyer, judge, and politician of the reign of George III., noted for his great intellectual power and for the wisdom and impartiality with which he discharged the duties of judge.

1. 4. *Marshall.*—An American lawyer and politician who was made Chief Justice of the United States in 1801. His reports form one of the best works extant on the principles of international and State law.

1. 4. *Story.*—An eminent American lawyer of the beginning of this century; was for some time Professor of Law at Harvard University.

1. 5. *which . . divide*.—Compare with “the merit of recording which can be attributed to no individual writer.”

1. 6. *From Chaucer to Shakespeare*.—Do these names properly define the limits of the period during which “our literature is a common inheritance.”

1. 8. *enriched, developed*.—What do these words express if correctly employed? What would be the effect of putting “ennobled” and “displayed” in their places?

1. 10. *Cortereal*.—A celebrated Portuguese navigator who landed at Labrador in 1500. He perished in an Arctic expedition in 1501.

1. 10. *Hudson*.—A distinguished English navigator and Arctic explorer.

1. 10f. “*moving . . field*.”—A quotation from Shakespeare’s “Othello.”

moving accidents.—An old form of expression equivalent to “interesting or exciting events” in modern phrase.

1. 11. *field*.—What word must be changed at the beginning of the sentence to make it correct to retain this word.

¶ IV., 1. 12. *we have*.—Compare with “our race has.”

1. 13. *but*.—Why does the author use this word? What word in the first member of the sentence renders the use of this conjunction incorrect? What would be the effect of inserting “these” between “both” and “elements”?

1. 14f. *the sovereigns . . freedom*.—What is meant by British freedom? To what extent do the Guelphs deserve the credit of establishing it? What is there in the circumstances under which these words were uttered that causes this reference to the House of Hanover to be peculiarly ill-timed?

1. 15f. *gave to you . . thrift*.—Do the Germans give these qualities to the people of the United States in the same sense as they gave us our line of sovereigns?

1. 18. *strengthen*.—Compare with “are now contented subjects in.”

¶ V., 1. 20. *two wars, etc*.—How far is there a parallel between the two great wars in which England and the United States have been engaged and the divisions of the St. Lawrence by Goat Island and Anticosti, respectively? Are these divisions of the river the only important ones? Was the first war a cause of division in the same sense as the second?

1. 25. *encircle*.. *embrace*.—Compare with “are encircled in a loving embrace by.”

1. 27. *on*.. *Ontario*.—What has suggested the use of the word “peaceful”?

1. 31f. *drawn*.. *cloud*.—We can scarcely think of the clouds as a river, though they may be partly formed from it; much less do we retain a thought of the divisions of a river when admiring the beauty of a rainbow or a cloud.

PAGE 291, ¶ VI., 1. 3f. *civil*, *national*.—What prefix would make the latter word a proper correlative of the former here? If this adjective were used, what other change might be made in this sentence? What would be the effect of omitting “civil” and “national,” and using a phrase of the same form as “between .. Britain”? Construct such a phrase.

1. 6. *the two conflicting elements*.—What is the ordinary meaning of “conflicting”? Would it be better to omit the word “the,” or to write “the people of the Northern and of the Southern States,” or “the two parties recently at strife”?

1. 8. *we*.—For what noun does this word stand? What would be the effect of substituting this noun?

1. 8f. *rule out*.. *recollection of*.—What objection can be urged to the use of these words? What word or short phrase might be substituted for them?

1. 10. *together*.—Is this word needed here?

1. 11f. *United*.. *fold*.—Rewrite this sentence, making a formal comparison between the flags and the countries.

1. 12f. *I would have*, and *let*.—Would it be better to write “and would let” for “and let,” or to change “I would have them” to “let them be”?

III. BIOGRAPHICAL NOTE.

See Fourth Reader, p. 289.

A. W. B.

XCVIII. NATIONAL MORALITY.

BY JOHN BRIGHT.

I. INTRODUCTION.

THE lesson, entitled "National Morality," is an extract from a speech delivered October 29, 1858, and directed against the ministry under Palmerston. A meeting was called in the town hall of Birmingham in honor of Mr. Bright. This meeting he addressed on the burning political topics of the day, and concluded his remarks by stating his opinion of National Morality.

Palmerston's foreign policy was for war. Such men as Mr. Bright thought that often the quarrel was picked by the English ministry, and that England would do better to let foreign nations settle their own disputes. The mismanagement in the Crimean war gave Mr. Bright many opportunities of picturing the sorrows of war. In alluding to the conduct of Lord Palmerston, Mr. Bright said: "He seems to me to be insensible to the fact that clouds are gathering round the horizon of this country; he appears not to know that his policy is the doom of death to thousands upon thousands, carrying desolation to the homes of England, and sorrow to millions of hearts. He may perchance never see that which comes often to my vision—the interminable ghastly procession of our slaughtered countrymen, to which every day fresh lists of victims are added. I see these things; I speak in apprehension of them; and in their presence I have no confidence in the noble lord, whose conduct is, I believe, humiliating to the House, and full of peril to the country." Of course, England has outlived those dreaded calamities and has triumphed; but even the warmest advocates of war must acknowledge that arbitration is a better way to settle disputes.

Oratory is the personal address of a speaker to a hearer, with the intention of appealing to the intellect, touching the feelings, and moving the will. The essential characteristic of oratory is the opposition between speaker and hearer. As our extract is an oration the thoughts are of the utmost importance to the speaker, and he is endeavoring to explain his position, to excite our feelings, and to move our will that it may agree with his—he believing that he is right and that those who advocate war are wrong. Children cannot be expected to think as deeply, to feel as keenly, to will as decidedly as grown people, but if I am not mistaken the average child *loves* war. How glad the little boy is to have a gun—if only a wooden one! And how gladly the little sister will dress her

soldier brother ! Even as old Virgil sang, "*Pulcrum est mori in armis.*" To enter into the spirit of our citation is to discountenance war if peace can be secured honorably ; not to make war the chief basis of a nation's greatness. The heart-felt, reasonable words of the great Englishman will certainly find an echo in each childish breast.

II. EXPLANATORY NOTES.

PAGE 295. *National Morality*.—The most common term for the practice of the duties of every-day life is morality. When a man has good morals, he is a good member of society ; when good manners, he is an agreeable companion. National morality means the doctrine of right and wrong with regard to a nation.

¶ I., l. 3. *greatness and renown*.—Renown is fame acquired by heroic achievements ; greatness is magnitude, and is considered by Burke as one source of the sublime. Compare with these words "display" in l. 7.

l. 7, *pomp*.—Pomp is ostentatious display, as in triumphal processions.

l. 8. *huge*.—Enormous and huge are especially applicable to magnitude, but the former is more expressive. It means out of the ordinary proportion ; while huge means bulky. You may speak of the enormous size of a huge animal.

l. 10. *comfort, contentment, happiness*.—Substantial comfort is found at home, notwithstanding that Dr. Johnson found it in an inn. Contentment lies in ourselves. For happiness let me quote Hare : "The foundation of domestic happiness is faith in the virtue of woman. The foundation of political happiness is faith in the integrity of man. The foundation of all happiness, temporal and eternal, is faith in the goodness, the righteousness, the mercy, and the love of God."

PAGE 296, ¶ III., l. 13. *the most ancient of profane historians*.—Herodotus, a Greek, who lived in the fifth century B.C., is the father of profane history. Profane (from the Latin *pro*, without, and *fanum*, a temple) is the opposite of sacred when applied to history.

l. 14. *Scythians*.—The Scythians inhabited the regions to the north and east of the Black and Caspian Seas. These were the only tribes that Julius Cæsar had not conquered, and against whom he was about to go when he was assassinated.

l. 15. *scimitar*.—A scimitar is a sword with a curved blade ; a kind of falchion.

ll. 22-25. *what are they?*—The question asked in 1858 forces

the answer that they are very slight. In the House of Commons, on the 7th of June, 1855, Mr. Bright said: "Is it nothing that in addition to the loss of 20,000 or 30,000 men, a sum of—I am almost afraid to say how much, but £30,000,000 or £40,000,000 will not be beyond the mark—has already been expended?" According to Goldwin Smith, England's standing army is to-day but a thin red line compared with the other European military powers; and the very name "sailor" is an anachronism. "Old Admiral Farragut, when desired by his Government to transfer his flag from a wooden ship to an ironclad, replied, that he did not want to go to what the Revised Version calls 'Hades' in a tea-kettle. To Hades in a tea-kettle in case of a naval war, many a British seaman would now go." We need not consider how much these tea-kettles cost, but turn to Longfellow:

"Were half the power that fills the world with terror,
Were half the wealth bestowed on camps and courts,
Given to redeem the human mind from error,
There were no need for arsenals nor forts;
The warrior's name would be a name abhorred!
And every nation, that should lift again
Its hand against a brother, on its forehead
Would wear for evermore the curse of Cain!"

PAGE 297, l. 20. *the great Italian*.—Dante is meant.

¶ V., l. 25. *but*.—The conjunction is subtractive, and reminds us quickly that although we have been going astray, a guide is yet with us, and will direct us aright. What Mr. Bright means by a guide is stated in his concluding sentence. Elsewhere he said: "My notion is that the legislation of this country should not be a legislation of politicians and statesmen according to their antiquated theories, but a legislation based on just, moral, and Christian principles."

l. 27. *Urim and Thummim*.—See Exodus xxviii. 30; Numbers xxvii. 21.

III.—QUESTIONS.

PAGE 295, l. 1. "Permanent" means "to abide through." Suggest synonymous words. What preposition in the line is used a little oddly? What is the ordinary word?

l. 2. Does "it" refer to nation or to greatness?

l. 3. Has the English military power been noted more for its greatness than for its renown?

l. 5. Suggest a synonym for "irreverently."

1. 6. Why not "the Crown and *the* Monarchy"? [Compare "the red and the white ball."]

1. 6. "Than I am." Supply the ellipsis.

11. 7, 8. Is this enumeration in ascending or descending order of importance?

1. 7. Give an instance of what is meant by "the pomp of war."

1. 8. What is the meaning of "wide"?

1. 10. Explain what "fair share" means? Who is the giver of the shares?

1. 12. Can you mention a great nation that has not palaces, castles, etc.? In what sense do these make a nation?

1. 13. What does Mr. Bright mean by saying "the nation dwells in the cottage"? What is the meaning of "the" before "cottage"?

1. 14. To what is the Constitution compared?

1. 19. "As you have observed." Have they?

1. 20. Which is more successful in war, number or skill?

1. 21. What is the verbal form of the noun "defence"?

1. 22. "An opinion is a judgment." "A principle is a fundamental truth or ground of action." Can a man of good principles have questionable opinions?

PAGE 296, l. 1. What is the meaning of the first line? Explain "efficiency." What is lawyer-like in the wording of the whole sentence?

1. 4. What does "confines" mean?

1. 5. "To repudiate is to reject." "To denounce is to censure." Which is the stronger?

1. 7. What is the antecedent of "which"?

1. 7. Is intermeddling, intruding?

11. 5-12. How is emphasis gained?

1. 12. Can an empire be too large?

11. 16-20. In line 16 Mr. Bright says: "For to Mars *alone* they offered sacrifices." In line 20, "more costly sacrifices than to *all the rest* of their gods. Reconcile these statements.

1. 28. Have these political power now?

PAGE 297, l. 1. Why is the comparative "greater" used? On what points have they not "greater intelligence"?

11. 3, 4. Who are these ?

1. 6. What is the difference between "strife" and "turmoil" ?

1. 13. What effect is produced by the words, "as I do most devoutly believe" ?

11. 13-15. Is this a better arrangement of the words—"That the moral law was written not only for men as individuals, but for men in nations" ?

1. 18. Define "penalty" and "inevitably."

1. 20. When is a poet a prophet ?

IV. BIOGRAPHY.

Chatham, Pitt, Burke, Fox, Bright, and Gladstone are names that are worthily associated as names of British statesmen and of British orators. These are men of whom the England of to-day may justly boast.

Connected with John Bright's name is the history of England, and especially of her working classes, from 1811 to 1889. When our century's progress toward the brotherhood of man is considered, John Bright must stand prominently forward as one of its most true, most faithful, most practical advocates.

John Bright was a Quaker and the son of a Quaker ; but I like the other word better—he was a member of the Society of Friends. If the Friends would offer to the world a man, whose every action, private and public, is a most loyal development of simple, honest, sympathetic, enthusiastic teachings, I know no better than John Bright.

Rochdale in Lancashire is still visited by a continual stream of pilgrims anxious to see the place of birth of our hero ; to see his home, "One Ash" ; to see the cotton mills where his father worked, and where the sons toiled. I should like to recall the manifold charitable deeds of John Bright's saint-like mother and saint-like father. I repeat saint-like, for each deserves it. But Channing reminds me that one anecdote of a man is worth a volume of biography, and so I shall be contented with the remark that the son inherited the good qualities of both parents, and hurry on to the anecdote.

One of the "Greenbank cottages," comfortable homes in which the mill-folk lived, was turned into a school, and a pretty Quakeress—they are all pretty—Miss Harrison, there taught the boy his first lessons. Thence he went to a school at Townhead, where we learn he was just an ordinary, good-natured, well-behaved, little boy. What a relief to find that he was not a genius, and after the day's "dry drudgery at the desk's dead

wood," he played football—and often had a sore shin therefrom—cricket and marbles, at which he was an expert, though, when he had won all the other boys' marbles, there was generally an attack, better a sally, on his pockets, the injustice of which he bitterly resented. More wonderful still, it was the rather delicate Master Bright, with his beautiful, mild, intelligent eye, shaded with long, dark lashes, his noble forehead crowned with rich, brown—naturally, of course, in a boy—curly hair; it was John Bright that made his way to his schoolmaster's stepmother to influence her in bringing about a holiday for the boys. Yet again, it was the polite little voice that sounded, when the boys that were "kept in" saw the minute-hand move past the allotted time, "Please, it is past the hour." Is it not true

" Childhood shows the man,
As morning shows the day " ?

At fifteen, John Bright's school education was completed, and he returned to Rochdale and entered his father's mill, where he learned the different processes in the manufacture of cloth. So the father would have the children instructed, that they might thoroughly understand the duties of the working people. The father undervalued a classic education, but encouraged a silent study of good books. John Bright thus studied the Bible, Dante, Chaucer, Milton, Byron, Wordsworth, Southey, Longfellow, and his best beloved Whittier. I am going to whisper that John Bright did not like English grammar. He often referred to that dislike. Once he said, "There were no end of rules, and no end of examples, rules within rules, and exceptions of all kinds." I had better whisper, too, that it was Lindley Murray's Grammar, the grammatical gospel of many a venerable sire of to-day. Yet how excellent a student John Bright was, his orations tell us.

In 1830, Bright was one of those who introduced the Temperance cause into Rochdale, and in that cause he made his first speech. The orator was not over-confident in his power, and so began by practising on a simple, rustic audience. He engaged a Unitarian school-house, selected a room twelve yards by six, and made a bargain with his friends that his hesitancy should be covered by applause. But, as

" Those who would make us feel, must feel themselves,"

Bright felt, and that rustic applause from honest hearts, gave him his first encouragement as an orator, and he became, perhaps, the greatest orator of the century.

Once when Bright had announced that he would lecture on "Temperance" in a small town, he was delayed, and annoyed

when told that the people to whom he was going, were in the habit of keeping their clocks a little fast. He exclaimed, "I have always found that when they keep their clocks too fast, the people are always too slow."

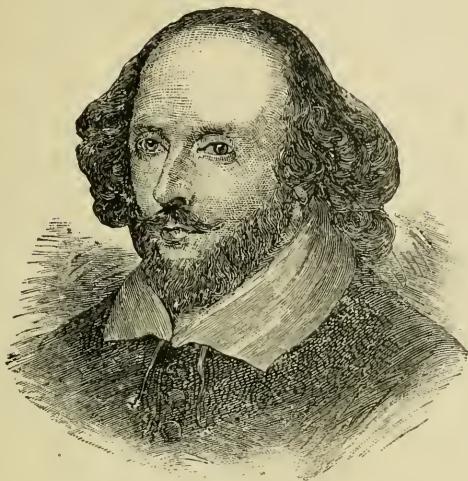
With Cobden, Bright preserved a life-long friendship, and first came before the public as an advocate for the repeal of the Corn Laws. In 1843, he was elected member for Durham. From 1847-57, he represented Manchester, and then lost his seat because he opposed the Russian war. He was immediately elected for Birmingham, which he represented till his death. He advocated every measure of reform that would benefit the laboring classes. He would allow equal rights for all classes and sects; he would secure free trade, a free press, and suffrage; he sympathized with Ireland in all matters of reform, although he could not agree with Gladstone's Home Rule Bill. Had Bright visited America he would have been given a right royal welcome, but he said he put off the visit till age rendered it impossible. But every school-boy knows and loves John Bright, who

.... "was not for himself alone designed,
But born to be of use to all mankind."

G. L.

CI. SCENE FROM "KING JOHN."

BY SHAKESPEARE.



WILLIAM SHAKESPEARE.

I. NOTE FOR THE TEACHER.

THE teacher should begin by reading the selection as effectively as possible; then he may question the class upon the theme and upon its subdivisions, noting the various stages by which the conclusion is reached. Then, after commenting upon the phases of character or feeling exhibited, he may proceed to explain difficulties, to call attention to figurative expressions and to words or phrases that have passed out of use or have changed their signification. Except perhaps a few isolated lines, there is nothing in this selection that it would be advisable to have committed to memory.

II. HISTORICAL NOTE.

On the death of Richard I., John, the fourth son of Henry II., ascended the throne of England, disregarding the claims of Arthur, the heir of Geoffrey, the third son of King Henry.

Arthur's rights were supported by the arms of Philip, King of France, and the efforts of the French forces on his behalf were very successful, but he had the misfortune to be taken prisoner and shut up in the castle of Falaise. From that time nothing definite is known of him. It was generally reported that John had murdered him with his own hand, after subjecting him to torture. The incidents of Shakespeare's play differ but slightly from the historical account of the portion of King John's reign of which it treats.

III. QUESTIONS AND NOTES.

1. Describe the feelings of Hubert throughout this scene.

2. History tells us that Prince Arthur was but little more than twelve years of age at the time of his imprisonment. How do the speeches attributed to him by Shakespeare harmonize with this fact?

3. What feelings does he manifest under the trying circumstances in which he is placed?

1. 1. *me*.—In older English, the indirect object of the personal pronoun was commonly used (especially with an imperative) to indicate that the speaker regarded himself as interested in the action spoken of. A pronoun so used is called an ethical dative.

1. 1. *thou*.—The pronoun used in Shakespeare's time in addressing one person with whom the speaker was on intimate terms or whom he regarded as his inferior.

1. 2. *arras*.—Tapestry hanging on the walls of the room.

1. 4. *which*.—Used formerly in speaking of persons and things, as in the common form of the Lord's Prayer.

1. 6. *warrant*.—Commission; the authority conferred upon a subordinate or deputy.

1. 7. *uncleanly*.—Seems to be used to express vague condemnation.

1. 8. *have to say*.—Have something to say.

1. 9. *morrow*.—Morning.

1. 10. *little*.—Note the different sense in which this word is used by Hubert and Arthur, respectively. Such a play upon words, of which this scene affords many examples, is not to be regarded as evidence of any particular feeling on the part of the speaker. It was the habit of the fine gentlemen of Shakespeare's day.

1. 10. *having*.—Though I have.

1. 13. *methinks*.—It thinks (*i.e.*, seems to) me,

l. 14f. *yet. . wantonness.* — Shakespeare usually represents Frenchmen as whimsical and affected.

l. 16. *wantonness.* — Whim ; idle fancy.

l. 16. *christendom.* — Christianity.

l. 17. *so.* — If, provided that.

l. 17. *kept sheep.* — Were a mere shepherd.

l. 20. *practises.* — Plots, devises.

l. 22. *Geoffrey.* — See Historical Note.

l. 25. *prate.* — Idle chatter.

l. 29. *sooth.* — Truth ; still used in the compound, " forsooth," " soothsayer," etc.

l. 32. *take possession of my bosom.* — Awake my tenderness.

l. 33. *rheum.* — Tears.

l. 34. *dispiteous.* — Unpitying.

l. 38. *effect.* — Purport. Note the play upon words.

l. 44. *ask it you.* — The indirect object used without a preposition after a verb of asking.

l. 46. *watchful.* — Showing wakefulness by constant ticking.

l. 46. *to the hour.* — Either figuratively, speaking to the hour to cheer it, or going to wake up the hour.

l. 47. *still and anon.* — Ever and again. " Still," constantly ; " anon," in a short time.

l. 49. *love.* — Office of love.

l. 52. *sick service.* — Service in sickness.

l. 52. *crafty.* — Pretended for the sake of currying favor.

l. 54. *an.* — An old sense and form of " and," meaning " if." " If," therefore, is redundant. Compare the ordinary use of " so " as a co-ordinate with its use in l. 17 as " if."

l. 60. *iron age.* — Hard age. The play upon words is a little forced here.

l. 61. *heat.* — Heated.

l. 62. *would drink. . indignation.* — Observe the force of the figurative language.

l. 63. *his.* — The possessive adjective corresponding to " it." " Its " was not in reputable use till after Shakespeare's time.

l. 64. *the matter. . innocence.* — The tears that afforded material evidence of his unwillingness or inability to do harm.

1. 66. *containing*.—In Shakespeare's day fire was regarded as a substance.

1. 72. *my eyes are out*.—I experience all the torture that putting out my eyes would cause. Note the terse force of the expression.

1. 74. *what*.—Why.

1. 75. *boisterous*.—Painfully, cruelly.

1. 85. *from*.—Absent from.

1. 91. *mote*.—Such a speck as dances in a sunbeam.

1. 92. *wandering*.—Out of its place.

1. 93. *sense*.—Organ of sense; the eye.

1. 98. *want pleading*.—Be deficient in the power to plead.

1. 103. *troth*.—Truth, faith.

1. 106. *create*.—Created.

1. 106. *to be used*.—At being used.

1. 107. *extremes*.—Extreme severity.

1. 107. *else*.—If it be not so.

1. 110. *repentant ashes*.—An allusion to the custom of putting ashes on the head of a penitent.

1. 114. *sparkle*.—Throw a spark.

1. 116. *tarre on*.—From the sound made in setting the dog to fight.

1. 117. *should*.—Might.

1. 118. *only you*.—The force of "only" will be shown by the inversion of the order of these words.

1. 120. *of note*.—Noted.

1. 122. *owes*.—In its original sense of "owns."

1. 128. *dogged*.—Fierce, surly.

1. 128. *spies*.—He is afraid they may tell tales.

1. 129. *doubtless*.—Free from doubt.

1. 129. *secure*.—Free from care.

1. 131. *offend*.—Injure.

1. 132. *closely*.—Secretly, or keeping close to him so as not to be seen.

APPENDIX.

ENTRANCE EXAMINATION PAPERS OF THE EDUCATION DEPARTMENT OF ONTARIO.

1890.

Examiners: J. E. HODGSON, M.A., THOMAS PEARCE.

I.

Among the beautiful pictures
 That hang on *Memory's wall*,
 Is one of a dim old forest,
 That seemeth best of all :
 Not for its *gnarled oaks olden*,
 Dark with the mistletoe ;
 Not for the *violets golden*,
 That sprinkle the vale below ;
 Not for the milk-white lilies,
 That lean from the fragrant hedge,
Coquetting all day with the sunbeams,
 And stealing their golden edge ;
 Not for the vines on the upland,
 Where the bright red berries rest,
 Nor the pinks, nor the pale, sweet cowslips.
 It seemeth to me the best.

I once had a little brother,
 With eyes that were dark and deep ;
 In the *lap of that dim old forest*,
 He lieth in peace asleep.
 Light as the down of the thistle,
 Free as the winds that blow,
 We roved there the beautiful summers,
 The summers of long ago.
 But his feet on the hills grew weary,
 And on one of the Autumn eves,
 I made for my little brother
 A bed of the yellow leaves.

Sweetly his pale arms folded
 My neck in a meek embrace,
 As the light of *immortal beauty*
 Silently covered his face ;

And when the *arrows of sunset*
 Lodged in the tree-tops bright,
 He fell in his saint-like beauty,
 Asleep by the *gates of light*.
 Therefore of all the pictures
 That hang on Memory's wall,
 The one of the dim old forest
 Seemeth the best of all.

1. What is the title of the foregoing poem? Explain the meaning of the title.
2. What are the main subjects of the poem? State where in the poem each commences.
3. Explain the italicized portions.
4. State why this "picture" should be so dear.
5. Write a note on the mistletoe.

II.

Antonio and Bassanio went together to Shylock, and Antonio asked the Jew to lend him three thousand *ducats* upon any interest he should require, to be paid out of the merchandise contained in his ships at sea. On this, Shylock thought within himself, "If I can once *catch him on the hip*, I will *feed fat* the ancient grudge I bear him; he hates our Jewish nation; he lends out money *gratis*; and among the merchants he rails at me and my well-earned bargains, which he calls interest. Cursed be my tribe if I forgive him?" Antonio, finding he was *musings* within himself and did not answer, and being *impatient for the money*, said: "Shylock, do you hear, will you lend the money?"

1. Who were Antonio, Bassanio and Shylock?
2. Why did Antonio wish to borrow money?
3. What security did Antonio offer?
4. What security did Shylock ask and receive? State Shylock's object in making this request.
5. Explain the meaning of the italicized portions.
6. "O my dear love," said Portia, "despatch all business and begone; you shall have gold to pay the money twenty times over, before this kind friend shall lose a hair by my Bassanio's fault; and as you are so dearly bought, I will dearly love you." Portia then said she would be married to Bassanio before he set out, to give him a legal right to her money; and that same day they were married, and Gratiano was also married to Nerissa; and Bassanio and Gratiano, the instant they were married, set out in great haste for Venice, where Bassanio found Antonio in prison.

- (a) What is the subject of this paragraph?
 (b) Who was Portia, and why did she act so promptly?

III.

Quote any one of the following :

The first three stanzas of "The Forsaken Merman."

The first five stanzas of "Riding Together."

The first five stanzas of "To a Skylark" (Shelley).

1891.

Examiners: JOHN SEATH, B.A., J. S. DEACON.

NOTE.—A maximum of five marks may be allowed for neatness.

I.

O, for *festal dainties* spread,
 Like my bowl of milk and bread,
 Pewter spoon and bowl of wood,
 On the door-stone gray and rude !
O'er me, like a regal tent,
Cloudy-ribbed, the sunset bent,
Purple-curtained, fringed with gold,
Looped in many a well-swung fold ·
 While for music came the play
 Of the pied frogs' orchestra ;
 And, to light the noisy choir,
 Lit the fly his lamp of fire.
I was monarch ; pomp and joy
 Waited on the barefoot boy !

Cheerily, then, my little man,
 Live and laugh, as boyhood can !
Though the flinty slopes be hard,
Stubble-speared the new-mown sward,
Every morn shall lead thee through
Fresh baptisms of the dew ;
 Every evening from thy feet
 Shall the cool wind kiss the heat :
 All too soon these feet must hide
 In the prison cells of pride,
 Lose the freedom of the soil,
 Like a colt's for work be shod,
Made to tread the mills of toil,
 Up and down in ceaseless toil :

Happy if their track be found
 Never on forbidden ground ;
 Happy if they sink not in
Quick and treacherous sands of sin.
 Ah, that thou couldst know thy joy,
 Ere it passes, barefoot boy !

1. State briefly in your own words the substance of the preceding part of the poem.

2. What is the subject of lines 1-14, and of lines 15-34 ?

3. Explain fully the meaning of each of the italicized parts.

4. (a) Show that "pomp and joy waited on the barefoot boy."

(b) Explain why the poet utters the wish expressed in lines 1-4 and lines 33 and 34.

(c) Point out the bad rhymes in the above extract.

II.

Bassanio confessed to Portia that he had no fortune, and that his high birth and noble ancestry were all that he could boast of ; she who loved him for his worthy qualities, and had *riches enough not to regard wealth* in a husband, answered with a *graceful modesty*, that she would wish herself a thousand times more fair, and ten thousand times more rich, to be more worthy of him ; and then the accomplished Portia prettily dispraised herself, and said she was an unlessoned girl, unschooled, unpractised, yet not so old but that she could learn, and that she would commit her gentle spirit to be directed and governed by him in all things ; and she said : "Myself and what is mine, to you and yours is now *converted*. But yesterday, Bassanio, I was the lady of this fair mansion, *queen of myself*, and mistress over these servants ; and now this house, these servants, and myself, are yours, my lord ; I give them with this ring" (presenting a ring to Bassanio). Bassanio was so overpowered with gratitude at the gracious manner in which the rich and noble Portia accepted of a man of his humble fortunes, that he could not express his joy and reverence to the dear lady who so honored him, by anything but *broken words* of love and thankfulness ; and, taking the ring, he vowed never to part with it.

1. What is the subject of the foregoing paragraph ?

2. Give a brief account of

(a) the events that precede those narrated in the above extract ; and

(b) how Bassanio kept his vow never to part with the ring.

3. From what you have read in "The Merchant of Venice," give reasons for believing

(a) that Portia had a "gentle spirit;" and

(b) that Bassanio had "worthy qualities."

4. Explain the meaning of each of the italicized parts.

5. Explain how it is that the author describes Portia as "accomplished," and she speaks of herself as an "unlessoned girl, unschooled, unpractised."

Why does Portia address her lover as "Bassanio" in line 15, but as "my lord" in line 18?

III.

Quote any one of the following :

The last three stanzas of "To Mary in Heaven."

"The Three Fishers."

"The last two stanzas of "Pictures of Memory."

1892.

Examiners: JOHN SEATH, B.A., J. S. DEACON.

NOTE.—A maximum of five marks may be allowed for neatness.

I.

"Princess! if our agèd eyes
Weep upon thy matchless wrongs,
'Tis because resentment ties
All the terrors of our tongues.

"Rome shall perish!—*write that word*
In the blood that she has spilt;
Perish, hopeless and abhorr'd,
Deep in ruin as in guilt!

"Rome, for empire far renowned,
Tramples on a thousand states;
Soon *her pride shall kiss the ground—*
Hark! the Gaul is at her gates!

"Other Romans shall arise,
Heedless of a soldier's name;
Sounds, not arms, shall win the prize,
Harmony, the path to fame.

"Then the progeny that springs
 From the forests of our land,
 Armed with thunder, clad with wings,
 Shall a wider world command.

"Regions Cæsar never knew
 Thy posterity shall sway;
 Where his eagles never flew,
 None invincible as they."

1. What is the subject of the foregoing extract, and under what circumstances is it supposed to be spoken?

2. Explain fully the meaning of each of the italicized parts.

3. Distinguish between the meaning of "resentment," line 3, and "anger;" and "tramples," line 10, and "treads;" and supply the words left out in line 24.

4. Write out in as simple language as you can, the meaning of each stanza, and tell how each part of the prophecy has been fulfilled.

5. Point out the bad rhymes in the above extract.

II.

The battle commenced with a cannonade, in which *the artillery of the Nabob did scarcely any execution*, while the few field-pieces of the English produced great effect. Several of the most distinguished officers in Surajah Dowlah's service fell. Disorder began to spread through his ranks. His own terror increased every moment. One of his conspirators urged on him *the expediency of retreating*. *The insidious advice*, agreeing as it did with *what his own terrors suggested*, was readily received. He ordered his army to fall back, and this order *decided his fate*. Clive *snatched the moment*, and ordered his troops to advance. The confused and dispirited multitude gave way before *the onset of disciplined valor*. No mob attacked by regular soldiers was ever more completely routed. The little band of Frenchmen, who alone ventured to confront the English, *were swept down by the stream of fugitives*. In an hour the forces of Surajah Dowlah were dispersed, never to re-assemble. Only five hundred of the vanquished were slain. But their camp, their guns, their baggage, innumerable waggons, innumerable cattle, remained in the power of the conquerors. With the loss of twenty-two soldiers killed and fifty wounded, Clive had scattered an army of nearly sixty thousand men, and subdued an empire larger and more populous than Great Britain.

1. (a) What is the subject of the foregoing extract?

(b) Tell briefly the events that led to the battle.

2. Explain the meaning of each of the italicized parts

3. (a) Distinguish between the meanings of "terror," line 6, and "fear;" "mob," line 15, and "crowd;" and "to confront," line 17, and "to meet."

(b) Why is "innumerable," line 22, repeated?

4. Give briefly, in your own words, the meaning of the foregoing extract.

III.

Quote any one of the following :

The stanzas of the "Elegy Written in a Country Church-yard," beginning with "Beneath those rugged elms" and ending with "The paths of glory lead but to the grave."

"Lead, Kindly Light."

The last two stanzas of "Yarrow Unvisited."

1893.

Examiners: J. E. HODGSON, M.A., J. S. DEACON.

I.

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light :
The year is dying in the night ;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow :
The year is going, let him go ;
Ring out the false, ring in the true.

Ring out *the grief that saps the mind*,
For those that here we see no more,
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out *a slowly dying cause*,
And ancient forms of party strife ;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out the want, the care, the sin,
 The *faithless coldness of the times*;
 Ring out, ring out my mournful rhymes,
 But ring the *fuller minstrel* in.

Ring out false pride in place and blood,
 The *civic slander* and the spite;
 Ring in the love of truth and right,
 Ring in the *common love of good*.

Ring out old shapes of foul disease,
 Ring out the narrowing lust of gold;
 Ring out the thousand wars of old,
 Ring in the thousand years of peace.

Ring in the valiant man and free,
 The larger heart, the kindlier hand;
 Ring out the *darkness of the land*,
 Ring in the *Christ that is to be*.

1. (a) Name the group of poems to which the foregoing belongs.

(b) Give the name of the author and the titles of two other poems that he wrote.

2. State briefly the wish expressed in the extract.

3. (a) What scene is presented in the first stanza?

(b) Show that the last two lines of the extract are a summary of the whole.

4. What is the relation in thought between the second stanza and those that follow?

5. (a) With what word is the second line of stanza 3 connected in thought?

(b) What is meant by the "feud of rich and poor"? What is the cause of it?

6. Explain the italicized portions of stanzas 3, 4, 5, 6, and 8.

II.

Goethe was proud to call himself a pupil of Shakespeare. I shall at this moment *allude* to one *debt of gratitude* only which Germany owes to the poet of Stratford-on-Avon. I do not speak of the poet only, and of his art, so perfect because so artless; I think of the man with his large, warm heart, with his sympathy for all that is *genuine*, unselfish, beautiful, and good; with his *contempt* for all that is *petty*, mean, *vulgar*, and false. It is from his plays that our young men in Germany form their first ideas of England

and the English nation, and in *admiring* and loving him we have learned to admire and to love you who may proudly call him your own.

1. By whom and under what circumstances was the speech, from which the extract is taken, delivered?
2. What is the subject of the paragraph?
3. Who was Goethe? Explain fully the first sentence.
4. Give the meaning of the italicized portions.
5. Give briefly in your own words the meaning of the paragraph.

III.

And now the bell—the bell she had so often heard, by night and day, and listened to with *solemn pleasure* almost as a *living voice*—rang its *remorseless* toll for her, so young, so beautiful, so good. *Decrepit* age, and vigorous life, and helpless infancy, poured forth [on crutches, in the pride of health and strength, in *the full blush of promise*, in *the mere dawn of life*] to gather round her tomb. Old men were there, whose eyes were dim and senses failing; grandmothers, who might have died ten years ago, and still been o'd; the deaf, the blind, the lame, *the palsied—the living dead* in many shapes and forms—to see the closing of that early grave.

1. What is the subject of this paragraph?
2. Give the meaning of the italicized portions.
3. In the sentence commencing “Decrepit age,” explain the connection between the phrases in the portion in brackets and those in the preceding part.
4. Describe, in as few words as possible, the picture that is presented here.

IV.

Quote any one of the following:

“Before Sedan.”

“The Three Fishers.”

The first six stanzas of Shelley’s “To a Skylark.”

1894.

Examiners: J. F. WHITE, JOHN SEATH, B.A.

I.

“ Oh ! green,” said I, “ are Yarrow’s holms,
 And sweet is Yarrow’s flowing !
Fair hangs the apple frae the rock,
But we will leave it growing.
 O’er hilly path and open strath,
 We’ll wander Scotland thorough ;
 But, though so near, we will not turn
 Into the dale of Yarrow.

“ *Let beeres and home-bred kine partake*
The sweets of Burn-mill meadow :
 The swan on still Saint Mary’s Lake
 Float double, swan and shadow !
 We will not see them, will not go,
 To-day, nor yet to-morrow ;
 Enough if in our hearts we know
 There’s such a place as Yarrow.

“ Be Yarrow stream unseen, unknown !
It must, or we shall rue it :
 We have a vision of our own ;
 Ah, why should we undo it ?
The treasured dreams of times long past,
 We’ll keep them, winsome Marrow !
 For when we’re there, although ’tis fair,
 ’Twill be another Yarrow.

“ If care with freezing years should come,
 And wandering seem but folly ;
 Should we be loath to stir from home,
 And yet be melancholy ;
 Should life be dull and spirits low,
 ’Twill soothe us in our sorrow,
 That earth has something yet to show,—
 The bonny holms of Yarrow.”

1. State the circumstances in which the above stanzas are supposed to be spoken.

2. Explain the meaning of the parts in italics.

3. (a) Explain the meaning of the italicized words in the following: “Yarrow’s *holms*,” l. 1, “Float *double*,” l. 12, “*winsome* Marrow,” l. 22, “*freezing* years,” l. 25.

(b) Why does the poet say, "'Twill be *another Yarrow*,"
1. 24?

(c) Give clearly the meaning of the last stanza.

4. Give an outline of another piece you have read from the same author.

II.

On the fifth day an uproar of unearthly yells from seven hundred savage throats, mingled with a *clattering salute of musketry*, told the Frenchmen that the expected reinforcement had come; and soon, in the forest and on the clearing, a crowd of warriors mustered for the attack. Knowing from the Huron deserters the weakness of their enemy, they had no doubt of an easy victory. They advanced cautiously, as was usual with the Iroquois *before their blood was up*, screeching, leaping from side to side, and firing as they came on; but the French were at their posts, and every loop-hole darted its tongue of fire. The Iroquois, *astonished at the persistent vigor of the defence*, fell back *discomfited*. The fire of the French, who were themselves completely under cover, *had told upon them with deadly effect*. Three days more wore away in a series of futile attacks, made with little concert or vigor; and during all this time Daulac and his men, *reeling with exhaustion*, fought and prayed as before, sure of a martyr's reward.

1. (a) State briefly the events that led up to this attack.

(b) What were the effects of this contest?

2. State briefly what the above paragraph describes.

3. Explain the meaning of each of the italicized parts.

4. What is the difference in meaning between:

(a) { Unearthly yells
and
Loud shouts.

(b) { A crowd of warriors mustered,
and
A body of soldiers assembled.

(c) { Three days more wore away,
and
Three days more passed away.

III.

Give clearly the substance of the following, bringing out fully the meaning of the italicized parts:

- (a) Thy *crystal* stream, Afton, *how lovely it glides,*
 And winds by the cot where my Mary resides ;
 How *wanton* thy waters *her snowy feet lure,*
 As gathering sweet flow'rets she *stems thy clear wave.*

(b) "Richard was soon *absorbed in the melancholy details* which had been conveyed to him from England, *concerning the factions that were tearing to pieces his native dominions.* the oppressions practised by the nobles *upon the peasantry,* and the rebellion of the latter against their masters, which had *produced everywhere, scenes of discord,* and, in some instances, *the effusion of blood.*"

IV.

Quote any one of the following :

"The Bells of Shandon." First four stanzas.

"Ring Out, Wild Bells." First four stanzas.

The stanza in "The Forsaken Merman" describing the effort to induce Margaret to return.

The passage in "Elegy, Written in a Country Churchyard," beginning "Perhaps in this neglected spot is laid" and ending "Their lot forbade."







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